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ILLUSIONS—By CLARENCE LUCAS

# MUSICAL COURIER

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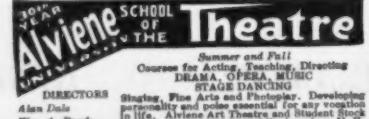
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# MUSICAL COURIER

NEW YORK, THURSDAY  
April 23, 1925

## METROPOLITAN OPERA DIRECTOR PROMISES MOST INTERESTING SEASON

Giulio Gatti-Casazza Announces Extensive Modern List for 1925-26—Attractive Revivals—Deems Taylor Commissioned to Write Opera

### 1924-25 SEASON COMES TO BRILLIANT CLOSE

Last Saturday Mr. Gatti-Casazza came out with a preliminary announcement of his plans for next season, plans that, it may unhesitatingly be said, are the most interesting he has ever announced. In the first place, there will be four operas never before presented in America—Le Rossignol, by Stravinsky; La Vida Breve, by de Falla; La Cena delle Beffe, by Giordano, produced last December at La Scala, Milan, and like the other works of this composer, immensely effective as a stage work if not overly musical; and La Vestale, the ancient opera by Gaspare Spontini.

The orchestral suite entitled La Chant de Rossignol which Stravinsky made from his operatic score, is well known here through repeated performances. The work, as an opera, was first performed at the Opera, Paris, in May, 1914, and was written during the previous five years. De Falla's La Vida Breve is in two acts. Although composed in 1905-6 it was first produced at Nice in April, 1913, and in January of the following year at the Opéra-Comique, Paris. The book of the Giordano opera is by Sam Benelli, from his own drama of the same name, a tremendous success in America two or three seasons ago under the name of The Jest. La Vestale is Mr. Gatti's classic revival for the season. It is a work that is already 118 years old, the one which established Spontini's reputation in France. Richard Wagner liked it and said so in his writings.

#### NEW AMERICAN BALLET

A novelty of particular interest will be a new ballet, Skyscrapers, by John Alden Carpenter, which will have its first production anywhere.

Scarcely less interesting than the list of operas new to America is the announcement of those which, though performed here before, will be new to the Metropolitan repertory or else revived after the absence of many years. This list begins with Maurice Ravel's exquisite one-act comedy, L'Heure Espagnole, previously performed by the Chicago Opera, both in Chicago and New York. Then there is Don Quixote, by Massenet (probably in honor of Michael Bohnen), and The Jewels of the Madonna, both of which are also known to New York through Chicago Opera performances of previous seasons. The Barber of Bagdad, by Peter Cornelius, will be the German novelty. It is thirty-four years since this particular opera has been in the Metropolitan repertory. Its first production there took place thirty-five years ago, in January, 1890. Smetana's The Bartered Bride will be given. This was one of the most successful productions, when the late Gustav Mahler was the German conductor at the Metropolitan, its first performance, with Emmy Destinn in the title role, taking place on February 19, 1909. The final revival is Puccini's Gianni Schicchi, one of the Tryptich. Gianni Schicchi, with the other two operas of the Tryptich, were produced for the first time anywhere at the Metropolitan itself on December 14, 1918.

#### DEEMS TAYLOR TO WRITE AN OPERA

The statement closed with the following paragraph: "Mr. Gatti also announced that he has commissioned an American composer to write an opera expressly for the Metropolitan, but that this work cannot be ready until the following season." This will not be exactly a surprise to the MUSICAL COURIER readers, as in the issue of March 26 the MUSICAL COURIER announced first and exclusively that the composer in question was Deems Taylor, who, after the end of the musical season, will write only Sunday articles and occasional reviews for the New York World in order to have time to devote himself to the composition of the work.

#### DER FREISCHÜTZ, APRIL 11

On April 11, for the second time during the week, Der Freischütz was given by a cast headed by Maria Mueller as Agathe, Bohnen and Meader, with Bodanzky conducting.

#### CAVALIERIA RUSTICANA AND PAGLIACCI, APRIL 13 (Matinee)

On Monday afternoon, April 13, a special matinee was given at the Metropolitan for the benefit of the purposed free open-air opera and a fair sized audience attended. Both performances (Cavalleria Rusticana and Pagliacci) were admirably given. In the former, Armand Tokatyan and Florence Easton claimed first honors, and Queenie Mario, Martinielli and Scotti were the favorites of the Leoncavallo work. Papi conducted both.

#### PELEAS ET MELISANDE, APRIL 13

The final performance of Debussy's opera, Pelléas et Melisande, with Bori and Johnson in the leads, was given on Monday night. Both artists were acclaimed for their excellent portrayals and also coming in for their share of the

evening's honors were Clarence Whitehill as Golaud and Louise Hunter as Yniold. Their big act was especially well done. Hasselmans gave the score a worthy reading.

#### LA TRAVIATA, APRIL 15

On Wednesday evening Verdi's opera was given its final hearing of the season, also bringing forth that charming

well the music of Alfredo, making a handsome appearance, while de Luca reappeared in his admirable portrayal of Germont, Sr. The ballet added to the general pleasure of the performance. Serafin conducted.

#### DER FREISCHÜTZ, APRIL 16

Der Freischütz was given for the last time this season on Thursday evening, April 16. The cast was a familiar one, Curt Taucher, however, replacing George Meader as Max. Bodanzky conducted.

#### AIDA, APRIL 18

The last Aida of the season, on Friday evening, had Elizabeth Rethberg in her familiar and beautifully sung impersonation of the title role, and at her side the rich voice of Karin Branzell as Amneris. Giacomo Lauri-Volpi was the Radames; his singing, as usual, made up in quantity for what it lacked in quality. Michael Bohnen gave his energetic presentation of Amonasro. The audience liked him; at least, some of the audience liked him sufficiently well to applaud and applaud after his final scene until he came out alone. Tullio Serafin conducted.

#### BOHEME, APRIL 18, (MATINEE)

On Saturday afternoon the final performance of La Bohème was given, also marking the last appearance for the season of Maria Mueller, Louise Hunter, Edward Johnson, Antonio Scotti and Adamo Didur, with Papi at the conductor's stand. The performance was excellent, all the artists contributing of their best and creating a perfect ensemble.

Needless to add, there was much applause for all the artists, both during and at the end of the opera.

#### IL TROVATORE, APRIL 18

Every available inch of room at the Metropolitan was occupied on Saturday evening by an audience that was demonstrative throughout the entire performance of Il Trovatore, which closed the operatic season at the Broadway house. The artists who gave this stirring performance of Verdi's delightful music were Florence Easton, as Leonora; Martinelli, as Manrico; Marion Telva, as Azucena; Danise, as Count Di Luna and D'Angelo. As Ferrando, Mr. Martinelli received an ovation for his artistic singing; he was the recipient of rounds of applause for his brilliant high tones and excellent acting. Miss Easton, too, was received with great enthusiasm for her histrionic abilities; she was an effective Leonora and sang the florid music with ease, her singing of the difficult aria in the last scene especially pleasing her hearers. Miss Telva sang with eloquence and intelligent understanding, and Danise was a convincing count. All in all, it was an unusually spirited performance. Papi shared in the evening's honors from the conductor's stand.

#### SUNDAY NIGHT CONCERT, APRIL 19

The final concert this season by the Metropolitan Opera forces was given on Sunday evening, April 19, when the following regular members of the opera company appeared as soloists: Laura Robertson, Thalia Sanabieva, Raymonde Delaunois, Ina Bouraskaya, Clarence Whitehill, James Wolfe, Vicente Ballester and Pompilio Malatesta. Erwin Nyiregyhazi was the only outside artist.

Contrary to custom there was no orchestra, the players being on their way to Atlanta to open the week's opera there on April 20. Instead, however, the singers were accompanied by Julius Burger and Paul Eisler.

The program opened with an aria from Il Barbiere di Siviglia (Rossini), sung by Malatesta. This was followed by a transcription of Eugene Onegin (Tchaikovsky-Pabst), brilliantly played by Erwin Nyiregyhazi. This same artist later played Rachmaninoff's Prelude in B minor, as well as the Polonaise in A flat major by Chopin, and closed the program with Debussy's La Fille aux Cheveux de Lin, and St. Francis Walking on the Waves, by Liszt. His work won the approval of the large audience.

Miss Robertson sang an aria from La Wally, Catalani.  
(Continued on page 25)

**THEODORE SPIERING.**  
*It is many years since Theodore Spiering, concertmaster of the New York Philharmonic Orchestra, showed his ability as a conductor by stepping into the breach when Gustav Mahler was incapacitated by illness and finishing the season in brilliant fashion. Since then he has conducted here and there on both sides of the Atlantic, and now Portland, Ore., has honored itself by selecting him as permanent conductor of the Portland Symphony Orchestra.*

star, Lucrezia Bori, for her farewell bow. She was in excellent voice and her sympathetic portrayal of the familiar role won her great applause during the evening and an ovation at the final curtain. Lauri-Volpi sang extremely

**MacDOWELL CLUB OF BOSTON BIDS FAREWELL TO LONGY AND PRESENTS GIFT**

Leginska Conducts People's Symphony, Also Appearing as Composer and Soloist—Zimbalist and John Charles Thomas in Joint Recital—Interesting Pupils' Programs

BOSTON, April 19.—This is the twenty-seventh and last season in America of Georges Longy, celebrated oboist of the Boston Symphony Orchestra and conductor of the MacDowell Club Orchestra and Chorus. Although the advancing years have hardly impaired his very great art Mr. Longy has decided to retire to his farm at Abberville on the Somme, in France. Accordingly, he has become the central figure in a series of farewells from the various elements of his large following in this section of the country.

The first official leave-taking was that of Wednesday afternoon, April 15, when the MacDowell Club, one of the leading musical organizations in Boston, gave its last concert under his leadership. At the conclusion of Debussy's exquisite setting of Rosetti's The Blessed Damozel, which brought the program to a close, Mr. Longy, who has directed

the orchestra and chorus for many years, was presented with a silver case containing a sum of gold. The presentation speech was made by Helen Ranney, president of the club. An informal reception followed.

The concert served to emphasize the great service that Mr. Longy has given to the musical community of Boston, as well as the irreparable loss that will be caused by his departure. Besides the wistfully beautiful music of Debussy's earlier years, which received a delicately wrought and altogether artistic performance, with Jean MacDonald and Elva Boydien as effective soloists, the program comprised Chausson's lovely Poème de l'Amour et de la Mer, for orchestra and voice, with Rulon Robison as highly competent tenor soloist; Mr. Longy's masterfully written rhapsody for saxophone (Continued on page 34)

## GUSTAV HOLST'S NEW OPERA A FUSION OF SHAKESPEARE AND FOLKSONGS

Work Has Enthusiastic Reception at Manchester

MANCHESTER, ENG.—Gustav Holst's new operatic work, *At the Boar's Head*, was produced by the British Opera Company at the Manchester Opera House on April 3. I say "operatic work" because the composer himself does not call it an opera, but "a musical interlude in one act." The libretto is taken from Shakespeare's King Henry IV, and Mr. Holst has welded into one scene various episodes which take place at the Boar's Head Tavern in Eastcheap, London.

Mr. Holst's own synopsis of the act may be reproduced:

"The opera opens with a drinking song, sung by Bardolph, during which the curtain rises on the scene of an upper room in the Boar's Head Tavern, Eastcheap, in the late afternoon. Peto and Gadshill join in the drinking song, but the trio is soon interrupted by the arrival of Falstaff, who is suffering from a sense of injury and a furious temper at the outcome of the preceding night's 'robbery.' Prince Hal and Poins enter and we have the well known scene when Falstaff relates, with much exaggeration and prevarication from truth, his prowess during the fight; then the mock trial scene when Falstaff dons sceptre and crown and is loud in defense and praise of himself. Follows the love scene between Falstaff and Doll Tearsheet, witnessed by Prince Hal and Poins—in disguise, this time as servants of the Inn; Falstaff's departure to avoid arrest, to be soon followed by an order from him for Doll to rejoin him."

It is a good libretto in the sense that there is always something going on the stage, but it lacks a real climax. Mr. Holst has not altered Shakespeare's text at all and has

set the prose to music with remarkable ingenuity. Here and there he has made some additions. In two places he has set to music songs of which only the first lines are given by Shakespeare, and he has introduced two of Shakespeare's sonnets, which are sung by Prince Hal—Devouring Time, Blunt Thou the Lion's Paws and When I Do Count the Clock that Tells the Time—and he makes the soldiers who pass underneath the window of the Tavern sing the ballad Lord Willoughby.

### FITTING FOLKSONGS TO THE TEXT

In setting his text to music, Mr. Holst has made an interesting experiment. He has taken over forty English folksongs and made them the basis of his score, with only a few original tunes of his own. It is not in any sense a "ballad opera," in which we have set lyrical numbers, with stretches of dialogue intervening. The ingenuity with which the tunes are made to go with the text is extraordinary, and the choice of tunes is remarkably happy, while the fact that they are not too familiar is an additional advantage. Some are taken from Chappell's History of Popular Music in England, some from Country Dance Tunes and the Morris Dance Tunes, collected and edited by Cecil Sharpe (a number of which originally came from Playford's Dancing

Master); and some were collected by the late G. B. Gardiner. Many of them have titles delightfully racy of the soil, like Trunkles, Rusty Tufty, Old Noll's Jig, Mr. Isaac's Maggot, The Ten Pound Lass, Bobbing Joe, and Bonny Green Garters.

Many of the tunes are so delightful that one would gladly hear more of them. As it is, they often pass before us so quickly that they are ended before they seem to have begun. One can hardly tell where one leaves off and another begins, and the effect is sometimes one of restlessness rather than real energy. There is, it must be confessed, a certain similarity of rhythm and contour between all these English folksongs, and I felt half inclined to agree with the musician from beyond the Tweed who had come to the performance, and said to me in beautiful Doric (which I will not attempt to reproduce) that the introduction of a few Scotch tunes would have been a great improvement. In the same program at Manchester was Puccini's little comic masterpiece, *Gianni Schicchi*. The composer might with advantage have taken the hint from the great effect which Puccini has achieved by the introduction of broad melodies, full of tenderness.

There is indeed one charming melody of the composer's own, sung to the words:

I know you all and will a while uphold  
The unyoked humour of your idleness.

There is also a madrigal which is based on an original tune, to the words Devouring Time. Falstaff interrupts the sonnet with When Arthur First, sung to the tune of Chevy Chase, and the two are combined with remarkable

### Foreign News In Brief

VAN LEEUWEN'S OPERA FOR VIENNA

VIENNA—Die Brunnennymphe is the title of a one-act opera which will receive its first hearing at the Burggarten (the ex-Imperial Garden) during the annual open-air opera season, early in June. Its author is Ary van Leeuwen, Dutch flutist, now with the Cincinnati Symphony and formerly for many years solo flutist with the Vienna Philharmonic Orchestra. P. B.

KALMAN BEATS ALL OPERA RECORDS

VIENNA—The record of Lehar's Merry Widow has been broken by Emrich Kalman's operetta, Countess Mariza, which has had far over 300 performances in Vienna thus far. Berlin recently had its 200th consecutive performance, which marked the 2000th European production of the piece. Max Hansen, Viennese operetta star, said to have been engaged for America, has played his role in this piece 400 times in succession: 200 times at Vienna, and as often in Berlin. P. B.

A MONUMENT TO FELIX FOURDRAIN

PARIS—A fund is being raised here under the auspices of Comedia for the erection of a monument to the memory of Felix Fourdrain, the prematurely deceased composer of several successful light operas as well as some charming piano pieces and songs. Fourdrain was born in Nice in 1880. The proceeds of the fifty-fifth performance of La Hussarde at the Théâtre de la Gaîté-Lyrique have been devoted to the fund. L. C.

A "SCHUBERT FOUNTAIN" FOR VIENNA

VIENNA—The Municipalities of Vienna has decided to erect a huge fountain with a Schubert monument to be the center of the big plaza near Lichtenstein park, in the immediate neighborhood of Schubert's one-time dwelling place, in Nussdorferstrasse. Preparations for the erection of the monument are already underway. P. B.

KRENEK WRITING AN OPERETTA

ZÜRICH—Ernst Krenek, most radical and also, perhaps, most gifted among the modernist Austrian and German composers, has just returned from the Isle of Corsica where he had been at work upon his maiden operetta jointly with his librettist, Baron C. M. von Levetzow. The piece, which is based upon an English book by Charles Gribble, is entitled *Bluff*. B. P.

### STRAUSS' INTERMEZZO APPLAUDED IN BERLIN

Symphony Season Drawing to a Close—Volkssoper Resurrected for a While

BERLIN.—The principal event has been the first performance here of Richard Strauss' opera, *Intermezzo*, at the Staatsoper. This performance, in the presence of Strauss, was an event not only of artistic, but also of social importance, and was looked forward to with considerable interest. A few months ago the opera had its initial performance in Dresden, and on that occasion a detailed description of the curious plot was given in the columns of the *MUSICAL COURIER*. The readers may, however, be reminded of the fact, that Strauss, who is his own librettist this time, dives into exciting episodes of his domestic life. The opera is intended as a "homage" to the master's wife, who is the principal character of the opera. However, it is a doubtful compliment, for she is represented as a she-devil and a torment of her spouse.

Mme. Strauss was well impersonated by Maria Hussa, a remarkable actress and a good singer. Theodor Scheidl copied Richard Strauss (in the part of Hofkapellmeister Storch) with amusing realism; and Genia Gusalewitz rendered the part of the chambermaid most effectively. As in Dresden, the "Skat" game was vigorously applauded. Leo Schützendorff in this scene gave a most amusing copy of Strauss' intimate friend and card partner, a Mr. Levin, who sitting in the theater in person, witnessed with evident hilarity the compliment paid to him by the master.

#### A NEW TYPE OF COMIC OPERA

In the frequently cited preface to *Intermezzo*, Strauss gives some valuable hints to future opera composers regarding the relation of words to music. He explains that his *Intermezzo* is the first of a new type of comic opera. In Italian opera of the 18th century the dramatic progress of the piece was entrusted to the recitative, whereas the music proper was given its chances in the arias. Strauss makes a similar distinction. For his "drama" he has invented a special kind of recitative—"Sprachgesang,"—but in place of arias he has twelve symphonic interludes, in which the real music has ample opportunity for free development. In this way Strauss means to do justice both to the "theater" and to music.

This clever system is, however, not quite convincing in its practical application. The singers, with their continuous recitative, have ineffective parts, from the singer's point of view, in spite of the abundance of the witty tone-painting in the accompanying orchestra. Strauss has, however, achieved his aim to make the conversation of the singers fully intelligible to the listeners. Yet, what listeners would not gladly have taken into the bargain a few indistinct sentences if he had been indemnified by a few enchanting cantilenas?

As regards the interludes, written, of course, with an astonishing symphonic and orchestral virtuosity, the musical substance is considerably diluted, in comparison to the

master's great achievements, such as his symphonic poems, Salome, Elektra and Rosenkavalier. The *Intermezzo* music, indeed, approaches the low-water mark of the purely decorative *Josephslegende*, the illustrative *Alpensymphonie*, the pleasing but shallow *Schlagerobers* ballet. George Szell conducted the score with great skill and enthusiasm, and the skilful mise-en-scène was due to Régisseur Holy. The applause was tremendous.

#### SCHÖNBERG'S FIVE PIECES AGAIN

The orchestral season is drawing to a rather early close. Schönberg's almost legendary five pieces for orchestra were performed by Kleiber in the last symphony concert of the Staatskapelle. Published in 1912, they have so far been heard a single time in Berlin. It is almost impossible at present to know clearly whether Schönberg has with genial foresight opened a new path, or whether these strange pieces mean a fatal aberration from artistic truth. In these circumstances both boisterous applause and passionate protest seem out of place to me, and it behoves us at present to receive them with that quiet and undemonstrative esteem which certainly is due to so bold and novel a piece of work. Whether it is good or bad, will be evident in future years. Kleiber's interpretation was of the utmost clearness and precision.

The season of the Philharmonic Concerts was brought to a close with a Beethoven program, comprising the fifth and sixth symphony. Furtwängler was in fine shape and there was plenty of enthusiasm. Heinz Unger, too, has finished his cycle of orchestral concerts. The last concert had an impressive point of gravity in Artur Schnabel's superb rendering of the Brahms' B flat major piano concerto. Unger's orchestral accompaniments were perfectly in accord with the extraordinary playing of the famous soloist. The rest of the program comprised Beethoven's fifth symphony and the rarely played Grand Fugue for string-quartet, op. 133, in Bülow's arrangement for string orchestra. At this concert, too, the enthusiasm was great.

DR. HUGO LEICHTENTRITT.

### ESSEN PRODUCES OPERA BY TWENTY-THREE-YEAR OLD KURT OVERHOFF

ESSEN.—Considerable attention has been aroused in Germany and foreign newspapers by the opera of a young composer of the Cologne Opera, Kurt Overhoff, which had its premiere at the Municipal Theater here on March 18, and has had several very successful performances since. It is entitled *Mira*, and its plot is not dissimilar from that of D'Albert's *Die Toten Augen*.

It plays in the time of Christ. A leper, one among many, but one with a poet's vision, singing the song of a "harp that once was played by a god in the desert," arouses the compassion and love of a rich maiden who thinks she can redeem him by her love, and leaves only in order to return and become his bride. In the meantime Christ, as an ordinary "Wanderer," appears and asks for a drink at the

(Continued on page 7)

### Foreign News In Brief

JOSEPH SCHWARZ AS RIGOLETTO IN PARIS

PARIS—Following the "international" performance of *Aida*, with Claudia Muzio in the title role (which is to be repeated), the Opéra brought out an international *Rigoletto*, with Joseph Schwarz, of the Chicago Opera, in the title part; Mme. Elvira de Hidalgo, Spanish coloratura, as Gilda; and Dmitri Smirnoff as the Duke. According to the Paris papers, Mr. Schwarz' success was the outstanding one of the three, his beautiful voice and typically Italian method of singing being generally admired. Francois Rühlmann, Belgian conductor, was in charge of the performance, which was given before a crowded and very enthusiastic house. L. C.

PROGRAM OF MIDDLE-RHENISH MUSIC FESTIVAL

TRIER (TREVES)—The Middle-Rhenish music festival, which takes place here May 3-6, under the musical direction of Heinrich Knapstein, with a chorus of 300 and orchestra of 100 from the cities of Coblenz, Saarbrücken and Trier, comprises performances of Bach's choral cantata, *O ewiges Feuer*, Reger's One-hundredth Psalm, Beethoven's ninth symphony, Strauss's *A major symphony* (new), Brahms' first symphony, works of contemporary Rhenish prize-winning composers at the special contest for the festival, and chamber orchestra works by composers of the eighteenth century Mannheim school as well as modern writers. H. U.

VIENNA OPERA'S PARIS VISIT POSTPONED

PARIS—The project of bringing the Vienna Opera Company to Paris in May, in order to perform *Tristan*, the *Rosenkavalier* and *Fidelio* at the Opéra, appears to have failed. There has been considerable hostility to the proposed visit in the press, though it is not stated whether this is the reason for the abandonment of the scheme. The *Neue Freie Presse* of Vienna states that it is only a postponement and that pourparlers for next season are in progress. L. C.

FIVE SAINT-SAËNS CONCERTS

PARIS—A unique concert took place here with the Lamoureux orchestra under the direction of Paul Paray, at which five piano concertos of Saint-Saëns were played by as many pupils of Philipp, namely Mme. Peltier-Brodin and the Misses Ida Perin, Darré, de Castro and Herrenschmidt. The concert was a great success. L. C.



AT THE BOAR'S HEAD,  
opera by Gustav Holst. A scene from the première given by the British National Opera Company at the Manchester (England) Opera House, April 3.

skill. But the contrast might have been emphasized more strongly with advantage, especially in the accompaniments.

## ACIDULOUS ORCHESTRATION

The composer has almost consistently avoided full harmonization (except in the march, Lord Willoughby) which seems to be an undue sacrifice to the asceticism which characterizes that particular branch of the new English school of composition to which Mr. Holst owes allegiance. For however austere we may be in our musical beliefs, we must admit that the operatic stage is not the place for severity, and any idea of self-restraint ill accords with Falstaff. Mr. Holst seems also to have passed a self-denying ordinance against himself in respect of beauty of orchestral tone and color. The orchestra is too persistently acidulous and incisive. Without being a musical sweet-tooth one could have stood a little more sugar. The accompaniment is very often like a succession of pin pricks, and does not give the voice any real support.

It is all wonderfully able. The whole is an extremely interesting and ingenious experiment, and although the composer cannot be said to have completely solved the artistic problems which he has set himself, he may have shown the way to himself, and possibly to others, how the questions he suggests can be answered.

## THE PERFORMANCE

The artists found themselves faced with new tasks and I think it may be said that they have fulfilled them very cleverly. It was an unfortunate thing that Walter Hyde, who was to have played the part of Prince Hal, should have

fallen ill a few days before the performance, and that consequently his successor, Tudor Davies, should have had so little opportunity for rehearsal. In the circumstances he achieved a real tour de force. He sang with great expression and bore himself with ease and freedom. He delivered his soliloquy standing by the side of a fireplace, in which was concealed a score, from which he read; but it looked very natural and few of the audience could have suspected what he was doing.

Norman Allen's Falstaff was altogether excellent. He gave the right color to his rich bass, and made one realize to the full that it was the voice of a bibulous old man. Of the smaller characters, the best was undoubtedly Frank Collier, the Ancient Pistol, who had just the right swagger. Constance Willis used her beautiful voice well as Doll Tearsheet and showed herself to be a good comedienne. Dr. Malcolm Sargent conducted with circumspection and authority, though he must have been suffering from considerable anxiety whenever Prince Hal was concerned in singing, which was practically all the time. The reception of the work was enthusiastic.

ALFRED KALISCH.

## DRESDEN CHOIR SURMOUNTS DIFFICULTIES OF RICHARD STRAUSS' GERMAN MOTETTE

## An American Tenor Scores

DRESDEN.—Numberless choral concerts occurred during Lent, most of them of a serious and heavy character, the

climax being reached in the initial performance of Richard Strauss', notoriously "unperformable" Deutsche Motette for four solo-voices and sixteen-part a cappella choir. It is without doubt a great masterpiece of contrapuntal construction, and as such was enthusiastically received. The development of the dreamy beginning into an elevated appeal, reaching to ethereal heights, constitutes some of Strauss' most inspired pages and the impression on the hearers was well nigh overwhelming.

To Karl Pembaur goes the merit of having introduced it here with his newly founded "Vokal-Kapelle," consisting principally of professional singers. This is the key to the performance, for an amateur chorus would never have mastered the almost insurmountable technical difficulties of the composition. It was preceded by another of Strauss' works, entitled Hymne.

## MORE NOVELTIES

An equally interesting event was the grand concert of the Teachers' Singing Society, under the lead of Fritz Busch, the principal number of which was the first performance of three choral compositions by Heinrich Kaminski, all of them of a melancholy character, but full of color and daring in technical treatment. A part-song called Abend was especially atmospheric, disclosing a wealth of tonal effects at times recalling the sound of an organ and not unlike the style of Palestrina.

Other new choral works performed include a Heroic Ballad for soli, mixed chorus and orchestra by Max

(Continued on page 12)

## Foreign News In Brief

## TWO BERLIN OPERA HOUSES REVIVE

BERLIN.—The Volksoper, after a vacation of two months, has again taken possession of its house and will play opera nightly—until September, at least. After its official declaration of bankruptcy and even death it is doubly surprising to witness the resurrection of this brave body of artists, playing, as they call it, "in personal union," without a director bossing them. Meantime, the Deutsches Opernhaus in Charlottenburg has been formally handed over to the City of Berlin. A few days ago the entire properties of the insolvent theater were put up for auction and bought in by the city government. The governing board of the new opera has already been nominated by the city; but the posts of Intendant and chief conductor are still vacant. Z.

## SCHULZ-DORNBURG LEAVING BOCHUM

BOCHUM, GERMANY.—Rudolph Schulz Dornburg, young conductor, who has perhaps done more for contemporary music of all nationalities than any present-day conductor in Germany, and who has raised the importance of Bochum as a musical center far beyond its size, has resigned his post of general musical director to devote himself entirely to the musical development of the city of Münster, where he already conducts the opera. His departure is generally deplored throughout the Rhineland. One of the last novelties performed by him in Bochum is a new symphony in C minor by Josef Messner, which, though influenced by Bruckner and Wagner is so full of genuine music as to merit the genuine success which it had.

H. U.

## WOLF-FERRARI WRITING A NEW OPERA

DRESDEN.—In connection with the first German performance of Gli Amanti Sposi, it became known that Wolf-Ferrari is at work on a new opera, The Heavenly Child, for which he is writing his own libretto in Italian and in German. The opera will have three acts and the scenes of action are the air, the moon and the sun. A. I.

## PAUL GRAENER HONORARY DOCTOR

LEIPSIC.—The Leipsic University has conferred the honorary title of Ph.D. to Prof. Paul Graener, the composer and successor of Max Reger as professor of composition at the Leipsic Conservatory.

## PRODUCTION OF NEW RAVEL OPERA A TRIUMPH FOR MONTE

## Difficulties of L'Enfant et les Sortilèges Splendidly Solved—

## Still Another Première

MONTE CARLO.—Maurice Ravel's L'Enfant et les Sortilèges, which had its world première here on March 21, is the third opera to be "created" by the Monte Carlo Opera this season, and its successful production conferred great credit upon the enterprising and able management. After the international success of L'Heure Espagnole another operatic effort by the French composer was an event to be looked forward to, and artistically the result has justified expectations.

The Child and its Apparitions (as one might paraphrase the title) is a "conte bleu"—a child's dream tale, like Maeterlinck's Blue Bird—in which the unreal grows out of the real, for the "marvelous" is all very natural in the head of a small boy. Based upon a poem by Mme. Colette—a mere trifle, but an adorable one—it evokes all the naive phantasmas that haunt the brain of a little child, which, it seems, only a woman having experienced the sweet joys of motherhood could render in literature, though Lewis Carroll and his delicious Alice in Wonderland immediately come to mind.

## A "NAUGHTY" BOY'S DREAM

Mme. Colette's Child, in the libretto, tired of his studies, revolts against the obligation to work and vents his fury on all the objects in sight—the coffee service on the table, the clock, the furniture, the hangings—in short, everything his hand can reach. But, it appears, all these objects, these animals, these personages of china and tapestry, have souls: They begin to chat; the clock complains; coffee pot and cup whisper and begin to dance; the fire issues from the chimney, sending forth angry jets of flame; shepherds and shepherdesses hold converse; animals jump about in groups; an enchanted princess rises from below the earth and holds forth melodiously; figures, escaped from an arithmetic book, gambol madly about; a cat and tommy exchange amorous meows.

A second scene takes place in an imaginary wood worthy of surrounding the Sleeping Beauty herself. Butterflies and dragon-flies whirl about the Child's head, while frogs, toads and squirrels crowd his feet. But every dream has its end, and Mme. Colette has had a pretty idea for awakening her Child. The little one sees a squirrel, hurt, lying on the ground, and tends it. Seeing this, the animals are moved, forget their anger and form a triumphal procession to lead him home. The cry of "Mother" escapes him, and all the animals try to take it up. Presently the apparitions vanish and reality takes their place.

## RAVEL'S MUSIC

There is, in this piece, a mixture of fantasy and irony; and that is reflected in the music. Various styles, from opera to operetta, via the vaudeville, are represented. It is absolute liberty, regardless of system, epoch or school. There are caricatures of classical music, of modern music, of "American" music, even of the music of M. Ravel. And

the music of M. Ravel—in this charming piece—is distinguished by its poetry, its reserved and quaint emotion, and by its melodic charm.

The piece proclaims its author's avowed partisanship of theatrical convention. Scenically there is an effort to bring perpetual motion to the stage. Hence the dance, as in the American light opera, is constantly and intimately fused with the action, sometimes by the individual characters, sometimes by ensembles. The members of Diaghileff's Ballet excelled this part of the show with their accustomed ability.

M Raoul Gunsbourg, as stage manager, has tried to realize as well as possible what many others have declared to be unrealizable, and M. Victor de Sabata was unusually fine at the head of our famous orchestra. Among the interpreters Mme. Gauley, an artist of splendid promise, left nothing to be desired in the role of the Child. Others worth noting are Mmes. Dubois-Lauger, Bilhon, Orsoni, Lecourt and Lacroix, and Messrs. Fabert, Warney, Lafont and Dubois.

## STILL ANOTHER NOVELTY

This notable première was preceded, a few days before, by another, which in turn came close upon the heels of Redding's Fa-Yen-Fah, namely a symbolic opera in two acts, La Mouette d'Amour, by Gustave Graefe, a native Monégasque. It is based upon a Breton legend, and the composer, who already has a symphonic poem, a Rhapsodie Carnavalesque, a string quartet, and an opera, Schryine, to his credit, has translated the peculiar Breton character into music with ability. The score is well written, sonorous and of incontestable musical value, and has the advantage of giving each of the characters at least a page or two of really grateful music to sing. In the presence of the reigning Prince, the new composer and his librettist enjoyed an extended ovation.

SEBASTIAN JASPAD.

The Ravel opera not being sufficient to fill an evening, a "lyric tale" in one act (two tableaux) by Philippe Bellon entitled Un Début (text by M. Chamyl) was added. It is an unpretentious and pleasing little episode concerning a new opera star who has to choose between the rich baron and her true love, an impetuous student of the Conservatoire. The music is modest and unexacting, but it pleased, and gave Mme. Genevieve Vix, as the young singer, an opportunity to shine.

L. C.

## ESSEN

(Continued from page 6)

well. The leper does not know him, and too late he learns that he has lost the chance to be healed by his lack of faith. He breaks down in despair. The maiden returns, adorned in bridal garments, but the leper refuses to accept her sacrifice. Renunciation shall crown his love.

The text, by Arthur Hospelt, is not of a high order. But the music by young Overhoff is all the more so. It is a symphony rather than an opera in form. A remarkable warmth issues from his orchestra, and there is music in every bar. Rather than illustrate the action he creates atmosphere and musical climaxes. Overhoff is but twenty-three years of age.

DR. H. UNGER.



Here is the latest variety of national dancer, an Estonian. Miss Ilbak has danced in Berlin, Paris, Budapest, Copenhagen, Stockholm, Christiania, and many other European cities and has aroused a unanimous chorus of critical approval wherever she has appeared. A Copenhagen critic spoke of her as "An alluring dream of beauty and art."

## Foreign News In Brief

## NERONE AT TURIN

TURIN.—Boito's Nerone, after its successes in Milan and Bologna, has had its first performance at the Teatro Regio here under the personal direction of Toscanini and in the presence of a distinguished audience, including the Italian crown prince, the Duke of Aosta and the Duke of Pistoia. The applause grew from act to act, and lasted for many minutes at the end.

## NOVELTIES IN COLOGNE

COLOGNE.—In the ninth and tenth Gürzenich concert of the season some interesting novelties were heard under the direction of Hermann Abendroth, notably The Miracle of Diana, originally produced as a ballet, by Egon Wellesz. It is the work of an intellectual musician but lacks "blood," and was absolutely rejected by the audience, much hissing being heard. In the previous concert, however, a suite of variations by Joseph Haas, of Munich, had a spontaneous and hearty success. At the same concert Lubka Kolassa, young Ukrainian pianist, played the piano concerto of Bortkiewicz, a rather banal but graceful work, with great bravura. At another symphony concert, Rudolf Mengelberg, nephew of the conductor, conducted his own Elegy for orchestra, a rather tame composition, while Armida Senatra played Zandonai's violin concerto, which had a popular success. H. U.

## BLIND CHOIR FIRST IN "SIGHT" READING

LONDON.—A choir of children from the Royal Blind Institute at Birmingham, taking part in the competitive musical festival at Coventry on April 6, tied for the first prize in sight-reading. They read from Braille plates and were conducted by a blind chorus master.

C. S.

## FOR A BEETHOVEN MUSEUM

LONDON.—The Anglo-Austrian Society is making an appeal for subscriptions to the fund which is to purchase the Beethoven house near Vienna, to be kept in perpetuity as a museum devoted to the composer. While most of the money is to be raised in Austria, it is hoped that Beethoven lovers in England and America will take a material interest in the plan. C. S.

## SCHMITT'S PSALM AT LEEDS

LEEDS.—Florent Schmitt's Psalm 47, for solo, chorus and orchestra, had a brilliant performance by the Leeds Choral Society under the direction of the French composer himself, who was tendered a warm reception upon this occasion.

R. P.

## JOSEPH REGNEAS INTERVIEWED AS TO SUMMER VOCAL STUDY

Through actual experience Joseph Regneas finds the cool, congenial conditions of the country the proper place to study during the hot months. This successful New York



JOSEPH REGNEAS  
as Mephisto in Gounod's *Faust*, a role in which he is exceptionally fine both vocally and histrionically.

instructor has evolved a plan for summer work which is unique in its arrangements for comfort, economy and progress.

"Yes, I'm off for Maine on June 24, for my ninth consecutive season," said Mr. Regneas after a recent meeting of the New York Musicians Club at Chickering Hall. His face was lit with satisfaction, for he had just listened to a beautiful and stirring rendition of Schumann's cycle, *Frauenliebe und Leben*, sung by his charming wife, Sara Anderson, whose voice seems still more beautiful and art still more noble and convincing than when last heard here some five years ago.

Enthusiasm radiates from this remarkably successful instructor. As one followed his thoughts one felt glad to have known this man since his first New York appearances, when he was in his teens. He stands out pre-eminently as one who has a "keen double edge" to his sword, with which he works so convincingly in his chosen field of action, viz: that of a successful singer and teacher, a double equipment possessed by comparatively few of the many instructors. The Regneas voice is one of the noblest heard in a music scribe's career, and his art is convincing; his Hans Sachs, Mephisto, King Henry, Landgraf, also his Frere Laurence in Romeo and Juliet, a part generally inconspicuous, he sang and acted in such a manner that years have not dimmed its memory.

In answer to inquiries about his summer plans, Mr. Regneas said that he never accepts more pupils than he personally can instruct; he does not advocate assistant vocal instructors. "I have excellent accompanists and coaches, language teachers, and a dramatic instructor, who supplement that part of my work, but if one wants to learn to sing, the work with the voice must be done by one person, and that person must be one who has successfully mastered the art himself."

In Maine, in the little village of Raymond, on Lake Sebago, it delights him to teach a limited number of pupils. The advantages there are many, and the weather conditions are such as to keep one physically fit for work. The living conditions at the primitive old New England Inn are simple, wholesome and congenial, and the cost most moderate. The great outdoor life is conducive to proper thought and concentration for study. Pianos are furnished at convenient places, where all can work regularly. Every morning from 9 to 1, everybody works, following a schedule laid out to meet the requirements of each individual. The remainder of the day is given over to recreation, each following his own inclination. His studio, a fine big room, 35 x 60 ft., with a ceiling 18 feet high, is within a few minutes' walk of the practice rooms, and it serves as a splendid hall in which to give recitals. Although surrounded by woods and quite away from busy thoroughfares, Raymond is but twenty-two miles from Portland, Maine, and daily trips are made by the Inn motor and the mail stage. Two mail deliveries daily and telephone connections bring to this ideal place for study all the conveniences without the disadvantages of the city. It is his pleasure to include each summer in the party students in every stage of development, as well as those seeking the first principles of singing.

It is indeed a happy family, all housed in the quaint little Elm Tree Inn. An opera star, church singer, oratorio concert artist, "near arrivals," "just beginners," each working independently and unembarrassed in the mornings, then swimming, boating, fishing and picnicking together in the afternoons, and, without exception, each having accomplished much along the line of thought that prompted the visit to Raymond, on Lake Sebago, Maine.

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A. R. C. S.

## Kathryn McCarthy's Lake Placid Studio

Kathryn McCarthy announces the opening of her summer studio, June 15, at Lake Placid, N. Y., in the Adirondacks, where she will resume her teaching of theory,



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harmony, melody writing, counterpoint and composition. The principles of subjects are taught without books, references only being made to various text books, among them those of Goetschius, Korsakov and Schönberg. The greater part of the students' work is original and the teaching done in the out-of-doors. The same methods of teaching are used in her winter studio in Buffalo, N. Y., beginning in September, and at the end of each season's work the students present an original composition.

Miss McCarthy is director of the theory department of the First Settlement Music School, Buffalo, which was started and financed last fall by the Chromatic Club. Miss McCarthy spends considerable time abroad studying methods of presentation of this lengthy subject and feels it a great saving of time for the busy teacher to combine analysis, aural and creative work from the beginning. She has studied with Hugo Leichtentritt, of the Klindworth School in Berlin, Germany; with Jean Gallon, of the Paris Conservatory in Paris, France; Dr. Madley Richardson (formerly of London) in New York City, and also in the leading universities of the United States.

L. H. M.

## Zay Pupil Sings at Theater Assembly Meeting

Natalie Beach, soprano, pupil of W. Henri Zay, achieved a fine success at the Theater Assembly Club, in the grand ballroom of the Hotel Astor, March 5, as the only soloist on the program. She gave a finished performance of some old-time airs, including the Lass With a Delicate Air. She also sang Musetta's waltz song from La Bohème, and gave a fine rendition of The Last Rose of Summer. A particularly charming encore number was The False Prophet, by Scott, in which she won tremendous applause.

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Anne Roselle  
Carmela Ponselle

**CINCINNATI NOTES**

CINCINNATI, OHIO, April 3.—The third concert given this season by the College of Music Orchestra was enjoyed by a large audience on April 2, in the College Auditorium, under the direction of Adolf Hahn. The program was rendered by students of the college, including Clifford Lang, Louise C. Lee, Beatrix Williams Chipman, John Quincy, Karl A. Payne, Helen Doyle and Mildred Stewart.

Mary Elizabeth Green, pupil of Albert Berne of the Conservatory of Music, recently appeared before the Covington Woman's Club at their morning musicale, and Ferne Bryson, a pupil of Violet Sommer, also of the conservatory faculty, was heard before the same club on April 1.

J. Alfred Schehl presented his violin and piano pupils in recital on March 26 at Memorial Hall.

The Woman's Club music department gave an attractive program on March 27 which was followed by a reception in honor of its new members.

The Mt. Auburn Music Club held an interesting meeting on March 27 with Mrs. H. C. Nutting and Mrs. Verne Amidon as hostesses. Vocal and instrumental numbers were enjoyed and a paper on Current Events in the Musical World was offered by Mrs. A. T. Condit.

A recital was given by the voice pupils of Edna Weiler Paulsen, of the College of Music, on March 27 in the College Auditorium. The accompaniments were played by Olive Terry.

Word has been received by Dr. Karol Liszniewski, of the Conservatory of Music, that his pupil, Saidee McAllister, has won the Mississippi State Federation of Music Clubs' piano contest, held at West Point, Miss., on March 26. She is now in her second year of study at the conservatory.

Helen Frances Zigmund, soprano, and Edward Smith, tenor, pupils of John A. Hoffman of the conservatory faculty, were heard in concert on April 2. They were accompanied by Helen Jacobs, pupil of Mme. Liszniewska, and Sam Morgenstern, pupil of Marcian Thalberg.

The Mt. Healthy Music Club gave an entertaining musical evening on March 24 when Mrs. Hubert Auburn offered a résumé of the History of Opera, and Mrs. Albert Huber, soprano; Mrs. Alfred Jansen, Jr., soprano, and Mrs. Thomas Nott, contralto, sang arias from various operas. They were assisted by Dolores Goldey, violinist, and May Estelle Forbes, pianist.

A dramatic expression recital was given by pupils of Margaret Spaulding, of the conservatory, on March 31.

Neva Remde Sandau, honor graduate of the College of Music from the class of Romeo Gorno, has been selected as the official accompanist by Director Van der Stucken for the May Music Festival.

Jewel Litz, violin pupil of Robert Perutz of the conservatory, was heard in recital, April 1, in Conservatory Hall.

The Madisonville Music Club held its spring meeting on March 31 at the parish house of the Episcopal Church when a pleasing program was rendered.

Advanced pupils from the vocal class of Mrs. Adolf Hahn, of the College of Music, were heard in recital in the College Auditorium, March 31.

The Hyde Park Symphony Circle met at the residence of Mrs. Thompson De Serisy, April 2, to study the symphony program given by the Cincinnati Symphony Orchestra on April 3 and 4. Blanche Greenland was the speaker and the musical illustrations were given by Belle A. Finney and Mrs. De Serisy.

The Glee Club Girls of Ohio University, Athens, O., won the cup in the Intercollegiate Girls' Glee Club Association contest, held March 20. The cup was presented by Bertha Baur, director of the Conservatory of Music. The organization was effected by Burnet C. Tuthill and said to be the first of its kind in the United States. Mr. Tuthill is business manager of the conservatory. The membership of each club is limited to twenty-four, with a director and accompanist.

A group of students from the Conservatory of Music have formed the Buckeye Male Quartet, which has been booked for a two year world tour with a McIntyre and Heath production. Those comprising it are Edward Smith, first tenor; Thomas Brady, second tenor; Stanley Johnson, bass, pupils of John A. Hoffman, and Thomas Rider, baritone, pupil of Dan Beddoe.

Emma Roedter, chairman of the department of music, Cincinnati Woman's Club, was responsible for the presentation of Handel's Largo by Mrs. Mallard Shelt, violinist, and Mrs. Clarence Browning, pianist, as a prelude to the reading of a Browning poem, by Mrs. W. E. Lewis, on March 30. Alice Hallom played the incidental music illustrating the poem.

W. W.

**Westchester County Music Festival May 14-16**

Two thousand singers, conducted by Morris Gabriel Williams, prominent soloists and the entire New York Symphony Orchestra, under the direction of Walter Damrosch, will participate in the Westchester County Music Festival, to be held in White Plains, May 14, 15 and 16. The singers are members of various choruses organized throughout Westchester County by Mr. Williams. An enormous tent will be erected to house the festival, which is expected to bring together about eight thousand people nightly, including the audience and performers. The New York Symphony Orchestra is scheduled to play on the first and last days of the festival, May 14 and 16. On May 15 the choruses will compete for prizes in the manner of the Welsh Eisteddfod. The assisting soloists will be Florence Easton, Arthur Middleton, Paul Althouse and Kathryn Meisle.

**Ralph Angell Accompanies Anna Case**

Some recent engagements of Ralph Angell, accompanist, have included appearances in Grinnell, Iowa, on March 17; Iowa State College, Ames, Iowa, March 19; Atlantic City, N. J., March 28; and Wellsville, N. J., April 5. In all of these recitals Mr. Angell accompanied Anna Case.

**Philomela Glee Club Concert April 27**

The Philomela Ladies Glee Club, Etta Hamilton Morris, conductor, assisted by Mario Chamlee, will give its second concert this season on April 27, at the Brooklyn Academy of Music.

**Transcriptions by Hans Kindler**

Hans Kindler is extensively programming two transcriptions of his own for cello. These are Ravel's Habanera and Glinka's Romance.

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## NEW HAVEN SYMPHONY CLOSES ITS THIRTY-FIRST SEASON

Dean Smith Given Farewell Ovation—Music Supervisors Convene—San Carlo Company Offers Return Engagement—Horatio Parker Choir, N. Y. Police Band and Dudley Marwick Heard—Music Club Activities—Yale News

New Haven, Conn., April 4.—The New Haven Symphony Orchestra closed its thirty-first season with a Wagnerian-Tschaikowsky program in Woolsey Hall on March 29, before a capacity house, with Hugo Kortschak, concertmaster, as soloist. The program opened with the Overture and Bacchanale from Tannhäuser given with virility, majesty and brilliance, under the skillful leadership of Dean David Stanley Smith. The Prize Song arranged by Wilhelmj for violin and orchestra was poetically rendered by Mr. Kortschak, whose thorough musicianship brought forth spontaneous applause. Forest Murmuring from Siegfried was received with great applause. The Tschaikowsky symphony in F minor was played superbly. Special mention must be made of the excellent work by the violin choir in the scherzo, pizzicato ostinato, which was remarkably well executed.

At the close of the concert Dean Smith was obliged to bow several times to the insistent applause and finally again with his men. The orchestra is to be complimented upon its fine success, both musically and financially, during the past season.

### HORATIO PARKER CHOIR

On March 25, in Sprague Memorial Hall, the Horatio Parker Choir gave its seventh annual concert before a large number of associate members and lovers of choral music. The program was exacting but its every demand was met with poise, authority and tonal beauty.

On March 18, by invitation, the choir sang for the Music Supervisors whose hearty applause bespeak their approval. Mrs. Horatio Parker was in this audience and could not speak highly enough of the progress and attainment reached by the choir which found its inception under the baton of her husband. Frank Bozian gave fine support at the piano when required, although most of the program was given a cappella.

### MUSIC SUPERVISORS' MEETING

New Haven was pleased to act as host to the thousand and more music supervisors who convened here from March 17 to 19. 600 high school pupils gave an excellent rendition of Haydn's Seasons in Woolsey Hall on March 19, under the able direction of William Edwin Brown, music supervisor of schools. The assisting soloists were Helen Marek, soprano; Charles Kullman, tenor; George C. Devaul, of Waterbury, baritone, with Walter Frank Chatterton at the piano, and Edward Wittman, concertmaster of a small orchestra. It was a praiseworthy rendition, reflecting credit on performers and director.

### SAN CARLO COMPANY

On March 22, the San Carlo Opera Company appeared in a return engagement. Lucia di Lammermoor was given in the Palace Theater before a large audience. The leading roles were sung with artistry by Tina Paggi and Giuseppe Reschiglani, the latter substituting for De Angelis, announced as ill. Other parts were taken by G. Vacadore, G. Interrante, F. De Gregorio, Amudri Sjovik and Velma Sutton, who acquitted themselves well.

### DUDLEY MARWICK

An artistic recital was given by Dudley Marwick of the Provincetown Players at the residence of Mrs. William P. Tuttle, on March 10, for the benefit of the Elm City Branch, Universal Sunshine Society. The capacity audience thoroughly enjoyed his program, which was exacting and artistic. Mr. Marwick is endowed with fine physique, rich baritone voice, excellent diction and histrionic ability. He was ably assisted at the piano by Carl Brunner, whose song, Little Boatie, added to the enjoyment.

### N. Y. POLICE BAND

The New York Police Band appeared in matinee and evening performances on March 7 in Woolsey Hall before appreciative audiences. The assisting soloists were Perle Barti and Signor Interrante of the San Carlo Opera Company. The concerts were given under the auspices of the New Haven Police Mutual Aid Association.

### CLUB ACTIVITIES

The St. Ambrose Music Club gave its monthly recital in Center Church House on March 11, featuring a program of Chopin and Schubert, arranged by Minnie Mills Cooper and Jessie Newgeon. Those participating were Helen Nettleton McClure, Loretta Cannon Yates, Grace Burns Munson, Harriet Woodruff (a pupil of Witherspoon), Caroline Lubenow, Thorpe, vocalists; Jeannette Fisher Davies, Rosabelle Frushour-Lines, pianists, and Ernestine Mappes Jensen, violinist. A short talk on the current events in music was given by Marguerite Allis.

On March 20 at the Faculty Club the president, Marion Wickes Fowler, and members gave a tea for Frances Elliott Clark, second vice-president of the National Federation of Music Clubs who was attending the Music Supervisors' Conference. Those of the State Board who were present were Mrs. George Hill MacLean, second vice-president; Belle Loper Slater, chairman of junior clubs; Marion Wickes Fowler, state chairman of official badge; Clara Brainard Forbes, of the State Advisory Board, and Mrs.

Clarence B. Bolmer, state chairman of publicity, also parliamentarian of the National Federation. An inspiring talk was given by Mrs. Clark.

### MUSIC NOTES AT YALE

Arthur Whiting gave his last exposition before the students in Sprague Hall on March 16, when the Lenox String Quartet offered a delightful program of chamber music. The second informal recital was given by the students in the school of music on March 5, in Sprague Memorial Hall, before a large audience. The program was rendered by Frances Anna O'Neill, Alfred Ashfield Finch, Giovannina Maria de Blasius, Rhyna Elizabeth Murstein, Estelle Crossman, Ralph Eggleston Linsley (winner of the young artists' contest in Connecticut), Frank Rascati, Alfonso Cavallaro and William Vincent Battelli.

An interesting song recital was given, March 11 in Sprague Hall, by Angeline Kelley, Helen Cain, Theodore Carswell Hume and Alfred Ashfield Finch.

Harry B. Jepson completed his series of organ recitals in Woolsey Hall on March 1 and 8 when his programs attracted hosts of music lovers.

On March 15 and 22 Frank Bozian, assistant university organist, gave two organ recitals in Woolsey Hall before representative audiences.

There was great satisfaction over the winning of first place by the Yale Glee Club in the annual competition held in Carnegie Hall on March 7. This honor is largely due to

**"She has a lyric soprano of great natural beauty. Her singing is musical and pleasing."**

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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the indefatigable work of their coach, Marshall Bartholomew, who is a dynamo of the first degree.

An interesting recital was given in Center Church House on March 13 when Maestro Jacinto Marcosano presented his artist pupil, Zanetta Braun, coloratura soprano, assisted by Amy Mory, contralto. Their program was exacting in its demands which were met with poise, artistry and musicianship insight.

Louis P. Weil has been re-elected president of the New Haven Musical Protective Association, Local 234, A. F. of Musicians. The other officers to be elected were Harry Benson, vice-president; Arthur Ehehalt, recording secretary; Abraham Lubinsky, financial secretary; Adolph G. Schirmer, treasurer; H. E. Schaffnit, sergeant-at-arms.

G. S. B.

### Anna Case in Iowa

Anna Case, soprano, has returned to New York from concerts in Ames and Grinnell, Iowa, where she had two packed houses. Tolbert MacRae, head of the department of music of Iowa State College, wrote Miss Case's management as follows: "Well, we have had Anna Case again and she took our people by storm. One of the very great concerts we have had in the past five years while I have been at Iowa State College. During that time we have had all the headliners and she pleased as well or better than the others."

Miss Case sang on March 28 at Atlantic City in the Haddon Hall series of musicals. She sailed for Europe on April 16 to make her debut appearances in Amsterdam and Berlin. In the former city she is appearing as soloist with orchestra under the direction of Willem Mengelberg.

### Anita Davis-Chase Entertains for Myra Hess

Mrs. Anita Davis-Chase of Boston gave a musical and tea in honor of Myra Hess, the English pianist. Jeannette Vreeland, soprano, sang two groups of songs with her usual artistry. Her lovely voice and exquisite personality were a delight. Prof. Edward Ballantine, of Harvard, played his own arrangements of Mary Had a Little Lamb—after the style of old masters and modern composers—much to the pleasure and amusement of everyone. A young violinist, Baldassare Ferlazzo, and Jesu Sanroma played the Tschaikowsky concerto in D major. On the day previous Myra Hess had played her farewell recital in Jordan Hall, where, at the hour appointed, the house was sold out and many turned away from the box office.

## WASHINGTON APPRECIATES PHILADELPHIA ORCHESTRA

Two Concerts Given With Kindler and Cortot as Soloists—Hinshaw's Impresario Heard for First Time—N. Y. Philharmonic Incites Enthusiasm—N. Y. Symphony Gives Two Recitals—Schumann-Heink, Salvi and De Reszke Singers, Cortot, Maier and Pattison and Zimbalist Heard—Notes

WASHINGTON, D. C., April 3.—The Philadelphia Orchestra gave two recitals at the National Theater on March 3 and March 31. The soloist at the first concert was Hans Kindler. The numbers selected by Mr. Stokowski were from the compositions of Purcell, Schubert and Strauss. Mr. Kindler played a suite by Valentini and a modern work by Bloch.

The final recital brought Alfred Cortot for the second appearance this year. He included a concerto by Saint-Saëns and another by Taillefere. The orchestral numbers were the Chausson symphony and an Albeniz number, orchestrated by the director.

### THE IMPRESARIO

William Wade Hinshaw's company presented Mozart's The Impresario, at the National Theater on March 5 for the first time in the National Capital. The cast was well chosen and the singers were frequently applauded.

### N. Y. PHILHARMONIC

On March 10 the New York Philharmonic Orchestra, directed by Willem Mengelberg, appeared at the National Theater, playing the Eroica Symphony by Beethoven and Strauss' tone-poem, Ein Heldenleben. The audience was large and one of the most enthusiastic of the season.

### SCHUMANN-HEINK

Ernestine Schumann-Heink sang before a large audience at Poli's Theater on March 16. Her program brought the usual Bach, Schubert, Schumann and Strauss, together with sundry songs in English. Florence Hardeman, violinist, was the assisting artist. Katharine Hoffman played the accompaniments.

### SALVI AND DE RESZKE QUARTET

Albert Salvi, harpist, and the De Reszke Quartet were heard in joint recital at Poli's Theater, March 11. Mr. Salvi repeated his success of last year and the vocalists were greeted on their first appearance with much enthusiasm.

### RECITALS BY NEW YORK SYMPHONY

The evening recital by the New York Symphony, at Central High School March 16, brought Bruno Walter for the first visit of the year. He chose to give works by Weber, Wagner and Berlioz.

The recital of the next afternoon at Poli's Theater, March 17, included Strube's A Lanier Symphony and a Tschaikowsky overture. The soloists were Samuel Dushkin and Lionel Tertis, who played the Mozart concerto in E flat for violin and viola.

### ALFRED CORTOT

Alfred Cortot, playing at the National Theater on March 19, presented a program of Franck, Chopin, Debussy and Moussorgsky. The audience was large and appreciative and required many additions.

### MAIER AND PATTISON

The program of Guy Maier and Lee Pattison, at Poli's Theater on March 24, was one of the treats of the local season.

### EFREM ZIMBALIST

The recital at Poli's Theater, April 1 by Efrem Zimbalist was highly appreciated by the large audience.

### NOTES

Charles Wakefield Cadman and Princess Tsianina appeared at Rauscher's, March 21, for the benefit of the MacDowell Colony.

The soloist with the Rubinstein Club, March 10, was Reinhard Werrenrath. Herbert Carrick was the assistant.

March 2 brought the National Polish Orchestra to Poli's Theater for its first appearance in Washington. The conductor was Stanislaw Nawsylowski.

The Washington Chamber Music Ensemble was heard in a program, February 25, at the Playhouse.

Mrs. H. H. A. Beach gave a recital at Rauscher's, assisted by Mary Howe, on March 7, for the benefit of the MacDowell Colony.

Horace Alwyne lectured, March 2 and 13, on the Philadelphia Orchestra program of the following days.

The Emory College Glee Club gave a recital at the Willard Hotel, March 25.

T. F. G.

### Main Line Orchestra in Concert

The Main Line Orchestra recently gave its third concert of the season at the Ardmore Theater, Ardmore, Pa., before a large audience. Adolph Vogel is conductor of the orchestra, and under his direction a difficult program was presented. W. Burton Pierson, baritone, was the soloist.

### Menth in Hollins for Third Time

Herma Menth recently appeared in recital in Hollins, Va., and the following day the Roanoke World-News devoted some fifteen inches of space to praising her art and personality. This was Miss Menth's third appearance in Hollins.

# JOSEPH SZIGETI

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**1925**

## NEW YORK

Carl Flesch gave a performance that will long be remembered by those fortunate enough to hear him.—*New York Evening Post*, February 20, 1925.

His performance revealed intelligence, technic and taste of a high order. The dignity and fervor of his style, coupled with much beauty of tone, rendered full justice to Brahms.—*New York Sun*, February 20, 1925.

Few of the more recurrent fiddlers have maintained a distinguished standard with so little deviation. Mr. Flesch's performance last night could scarcely have been surpassed for its admirable continence, its flawless taste and its style of lovely purity and perfect distinction.—*New York Telegram and Evening Mail*, February 20, 1925.

## PHILADELPHIA

Some of the finest violin playing ever done in Philadelphia . . . In each and all of these, Mr. Flesch was supremely great. He is, perhaps, the greatest technician of the violin world of today, but this is used as a means of interpretation and not as an end in itself.—*Philadelphia Public Ledger*, March 19, 1925.

There is probably no artist before the public today with the impeccable intonation and polish of style exhibited by Flesch. His enormous technical skill is lost sight of in the grace and beauty of his work and of all players equipped to play Mozart, Flesch is the most eminently suited, temperamentally and musically, to present the delicacy and refinement.—*Philadelphia Record*, March 28, 1925.

## BALTIMORE

Assuredly no one now living can play Bach with such authenticity, such breadth of conception, such power as he.—*Baltimore Evening Sun*, January 24, 1925.

Not in any living violinist, except only Kreisler, is there so perfect a blending of emotional and intellectual quality.—*Baltimore American*, January 24, 1925.

## MINNEAPOLIS

It would seem as if the wreath that once adorned the brow of the famous Joachim has found a resting place on this artist.—*Minneapolis Morning Tribune*, January 31, 1925.

This noble work has previously been done here by such men as Kreisler and Vecsey, who have reached the very summits of their art. Let it be said at once that Flesch's performance in virtuosity ranked with theirs, while in soulful and introspect interpretation it excelled both.—*Minneapolis Journal*, January 31, 1925.

## ST. PAUL

Carl Flesch's performance of the Brahms D Major Concerto was so fine that one almost forgot to think of it as a performance and regarded it rather as an experience.—*St. Paul Pioneer Press*, January 30, 1925.

## ST. LOUIS

Few Symphony Orchestra soloists in this or several seasons past have made so profound an impression on the regular concert-goers.—*St. Louis Daily Globe-Democrat*, February 8, 1925.

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**Voice**—Karleton Hackett, E. Warren K. Howe, Charles LaBerge, Elaine De Sellem, Jennie F. W. Johnson, John T. Read, Kennard Barradell, Marie S. Zendt, Carl Songer, Louise Winter.

**Violin**—Jacques Gordon, Herbert Butler, Hans Münzer, Walter Aschenbrenner, Kenneth Fiske, Mabel Stapleton, Stella Roberts.

**Organ**—Dr. Wilhelm Middelschulte, Frank VanDusen, Edward Eigenschenk, Emily Roberts.

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## GUIOMAR NOVAES, IN INTERVIEW, TELLS OF EARLY MUSICAL CAREER

Came to America for First Time in 1915 and Is Now Appearing Here for Seventh Season—Sails in May to Play in London, Paris, Germany and Other European Places

Guimaraes Novaes, the Brazilian pianist who is now playing in America for the seventh season, is a small, dark haired young woman with flashing eyes and a ready smile. She is of the typically Spanish type, as different from the Anglo-Saxon or Scandinavian types as may be, and she radiates that sort of charm that the South has always exercised upon Northerners and which has brought forth an inexhaustible literature of poetry, romance and fable, not to speak of musical expressions, rhapsodies, and the like.

It is quite impossible to describe her. But where is the person who has not met up with one of that southern race and felt the force and individuality of that personality? One might be inclined to say, judging by their lightness and vivacity, that they do not take things seriously. But that would appear to be an injustice and lead to misconception. It is rather that they do not allow the weight of ponderous thought to cloud the love of life, the buoyancy of good spirits. They are not concerned with the solution of world-problems.

That, at least, is the impression the MUSICAL COURIER interviewer got of Mme. Novaes during the privilege enjoyed of a recent talk. Questions there were to ask, and those that came most freely were as to Mme. Novaes' antecedents—she seems so very young to have been playing in public all these years. She had no hesitation in talking about herself, telling about her early years! She comes from Sao Paulo, a city of half a million, in the southern part of the state not very far from Rio de Janeiro, or Rio, as they call it for short.

When she began study? She hardly remembers—as soon as she could walk, as soon as her little fingers could strike the keys. At the age of seven she played in public,—at nine she gave an entire recital program. Was there any study in the common meaning of the word? It would seem from the way Mme. Novaes dismisses it that it was more a matter of mere absorption, or growth, like the natural blooming of a flower. Certainly it left upon her no sense of drudgery, of weary hours of enforced toil, which is what music study means to so many people.

Mme. Novaes speaks with especial pride and admiration of Luigi Chiffarelli, who, for many years, guided the musical destinies of Sao Paulo. A brilliant musician and teacher, a man of much taste and fine judgment in musical matters, he gave and organized many concerts, aided by his best pupils, one of which was Mme. Novaes. Mr. Chiffarelli possessed a natural instinct for pedagogy, and gave historical concerts and recitals of the greatest educational value, producing all of the classics.

From Brazil little Miss Novaes, still a child, went to Paris to enter the great Conservatoire. There were the usual dreaded entrance examinations, very difficult in the French national school, because there are only a very few vacancies each year for new pupils and there are many who wish to enter. So it is a test of strength.

When Guiomar Novaes presented herself for the trial she found that she was one of 386. But her already solid learning and her natural talent knew no barriers, and she was one of the first to be selected, and had the privilege of being received into the class of the famous Isidore Philippe. In less than two years she had carried off the first piano prize at the Conservatoire and was ready for her public career.

Mme. Novaes speaks modestly of her success, but it is a well known fact that it was immediate. She played in Paris, in London with Henry Wood and several times in recital, in Berlin, Munich, Lausanne, Geneva, Milan, Turin, and so on. Afterwards, in Paris, she was soloist with the Colonne Orchestra under Pierne, at a special concert conducted by Chevillard, and with the Conservatoire Orchestra under the direction of Paul Vidal.

In 1915 she came to the United States for her first tour, having been invited here by Dr. Jose Carlos Rodrigues, one of the foremost newspaper editors of South America. In November of that year she was heard for the first time at Aeolian Hall, and this success proved to be the beginning of a long series of success that stretched over six consecutive seasons and has been resumed this winter. She played more than 400 recitals throughout the country. During all of her early tours she was accompanied by her mother, who passed away just after returning home in 1920. Since then Mme. Novaes has become Mme. Pinto, though she retains Novaes as her familiar stage name. Mr. Pinto, also a Brazilian, by profession a civil engineer and architect, is a musician and composer, too, and has been especially successful with his songs.

In view of the fact of Mme. Novaes' special success as a Chopin player, it was natural for the interviewer to ask if she cared for the modern. "I like everything I can understand," she answered, "and for the moment my understanding limit is with Debussy, Ravel, Albeniz, Scriabin, and others of the class. In the near future I hope to understand the futurists." Of American composers she plays the works of MacDowell, and asked a few penetrating questions of the interviewer as to his opinion of MacDowell's standing, and was assured that MacDowell was certainly the leader among

the Americans and a really great composer though no Beethoven.

Her plans? Well, they are many, Mme. Novaes is leaving for Europe in May, and her plans include playing and more playing in London, Paris, Germany and other important European places. It is to be hoped that, whatever comes, it will not keep Mme. Novaes away from America.

### Zerffi Repeats Lecture

The lecture on voice production given by William A. C. Zerffi at his studio on March 23 proved so interesting, scholarly and enlightening that numerous requests came to him for a repetition. On April 13 Mr. Zerffi gave the same lecture (which was reviewed in the April 2 issue of the MUSICAL COURIER) in the Wurlitzer Auditorium, where a large number of people heard existing vocal conditions reviewed in an intelligent and lucid manner. The physiology of the vocal instrument, breathing, resonance, head and



GUIOMAR NOVAES.

while Richard S. Davis said in the Milwaukee Journal that few concerts heard in recent years in Milwaukee have been more interesting than that given by the young violinist.

### Muzio to Enjoy Vocation

Muzio's spectacular success with the Chicago Civic Opera Company this season has brought many glittering offers to the distinguished diva. At least twelve spring festivals (for some of which she was even offered a bonus if she would remain over to sing), as well as operatic appearances, have been refused, but Muzio felt that, after such an arduous season as the one she has been through, she must rest during the summer, in justice to the public, which has signified its approval in such enthusiastic terms.

Interviewed concerning her plans, she said: "My roles, such as Tosca and Violetta, demand much from me, not only vocally but also temperamentally, for they make a great demand upon the voice and physique of a singer. My public, which pays a high price to hear me in opera and which has been so faithful, is entitled to the very best I can give, and it is only right that I keep myself in condition. I need rest and relaxation in order to be ready for the arduous season which awaits me, for, in addition to the opera, I am already booked almost solidly for concerts by my managers, Harrison and Harshbarger. Not only my voice, but also my nerves must be in a condition to bear the strain of constant travel and singing; therefore, in spite of the alluring offers I have had, I shall sail immediately and spend the summer in my villa at Monte Carlo, where I can rest and also learn new songs for my concerts."

When at home, Muzio leads the simple life, rising early in the morning, taking long walks with her inseparable companion, a diminutive Russian poodle by the name of Booby, to which she is greatly attached. She will make a few appearances with the opera at Monte Carlo and return to America in the early fall to begin her concerts here.

### Grace Hofheimer Pupils Win Medals

Five of Grace Hofheimer's students entered the Music Week District contests held recently in various public schools throughout the city. All five won medals, with high percentage and stars for memory.

The winners were (Class C) Ruth Rosenweig, sixteen years; (Class B) Lucille Gellin, thirteen years; (Class A) Josephine Maratea, ten, Eleanor Pomerantz, nine, and Doris Pomerantz, ten years. They will all enter the Borough contests.

### Spring Festival at Denison University

A spring festival will be held in Granville, Ohio, under the auspices of Denison University. Two concerts will be given on April 27, in the afternoon a symphony concert and in the evening a performance of Cesar Franck's *Beatitudes*, under the direction of Karl H. Eschman. The Cleveland Orchestra will play at both concerts and the soloists will be Anna Kaufman Brown, soprano; Marjorie Squires, contralto; Judson House, tenor, and Frederick Baer, bass.

### Janssen Sells Ballad to Chappell-Harms

Werner Janssen, popular song writer, has sold his newest number, entitled *Love's Garden*, to Chappell-Harms. It will be exploited by this house in the early fall.

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## WASSILI LEPS A VERSATILE MUSICIAN

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Wassili Leps has had a most interesting musical career. Born in St. Petersburg (Petrograd), Russia, he received his early school and musical education in that city, studying music under the direction of his father, Adolph Henselt and one of the latter's assistants. Before he reached the age of ten he went to Dresden, Germany, where he continued and finished his education including the Gymnasium, which is equivalent to a college education in America. At the same time his musical education was being pursued at the Royal Conservatory, from which he finally graduated.

Owing to Mr. Leps' versatility as a musician, in a recent conversation with him the writer inquired with whom he had studied and obtained his thorough musical education.

"I studied piano," said Mr. Leps, "with Carl Doebring, H. Germer and later with Buchmeyer and Sherwood; finally attending master classes under the direction of Emil Sauer. I have also had some private instruction from Anton Rubinstein and a number of lessons in interpretation from Hans von Bülow. More recently I undertook a course in technique, etc., from Isidor Philipp in Paris."

"I understand you are an organist, too; and how about your studies in theory, composition and orchestra?"

"I studied organ with Emil Hoeppner and Gustave Merkel in Dresden. As for theory and composition and orchestra, those studies were pursued under the direction of Frederick Rieschbieter and Felix Dräseke."

Perhaps it is as a conductor that Mr. Leps is best known, for he has appeared in that capacity in America for a number of years. It was under the direction of Dr. Franz Wuehlner, the Royal Court conductor and general director of the Royal Conservatory, that he studied conducting. Instruction in this branch of the art also was secured from Court Conductor Adolf Hagen and Concertmaster Louis Rappoldi. Score reading was studied with Theodore Kuchner, and embraced playing from the full orchestral, operatic and choral scores.

Mr. Leps was connected for a while with the Royal Opera under Ernst von Schuch, from whom he learned much. He conducted in turn both opera and symphony in Dresden, Hamburg, Magdeburg, Riga (Russia), and Warsaw (Poland), after which he came to America, where he has conducted in New Orleans, New York, Philadelphia, Pittsburgh, Cincinnati, Boston, and other cities. Later Mr. Leps settled in Philadelphia as teacher in the main and finishing departments of piano at the Philadelphia Musical Academy, Richard Zeckwer, director. He also taught at the Sacred Heart Academy, Eden Hall, at Torresdale, a fashionable suburb of Philadelphia, besides maintaining a studio in Philadelphia and New York.

"In your teaching work, do you specialize in any particular branch or branches of music?"

"Yes, my specialties in teaching are piano (advanced), musical theory, orchestration and coaching singers."

"And your conducting and church work?"

"While in Philadelphia I conducted several choral organizations and was organist and choir director of the St. James R. C. Church for eight years, until this choir was dissolved on account of the Papal Edict abolishing all mixed choirs. Then I became the organist and choir director of the P. E. Church of The Saviors, which position I held for almost ten years. During that time I also conducted the Philadelphia Orchestra on various occasions in place of the regular conductor, Carl Pohlig, including the period of the latter's illness, as well as when some of my orchestral compositions were played at the regular concerts of the orchestra. The Philadelphia Orchestra, under Fritz Scheel, produced my symphony for orchestra, tenor and soprano written to a poem by John Luther Long, the author of Madame Butterfly."

Mr. Leps also has had experience as a conductor of opera. He conducted and managed the Philadelphia Opera Society, an organization made up of professional American singers who were trained by him for highly artistic performances of operas such as Aida, Carmen, Il Trovatore, Tannhäuser, Faust, The Jewels of the Madonna, etc.

For fourteen consecutive seasons Mr. Leps conducted a very fine orchestra at Willow Grove Park, the celebrated summer music center near Philadelphia, where orchestras like the New York Symphony and the Chicago Orchestra have appeared. Mr. Leps presented the classical and modern orchestral works now in the repertory of all the first class symphony orchestras, and some of the best known artists have appeared as soloists at these concerts under his direction.

In the spring of 1923 Mr. Leps helped to organize the Philadelphia Civic Orchestra and conducted the first concert together with Leopold Stokowski. The latter conducted March Slav by Tchaikovsky and Mr. Leps conducted the remainder of the program. This orchestra consists of 114 professional musicians and is still in existence. As a composer, besides the aforementioned symphony, Mr. Leps has to his credit a number of orchestral works (almost all of which have been played in public), several chamber music compositions, a couple of choral works, songs, piano pieces and three operas, one to a libretto on a Japanese subject by John Luther Long which was produced by the Opera Society. Recently Mr. Leps has appeared as guest conductor with the San Carlo Opera Company, of which Fortune Gallo is the impresario.

### Thomas J. Kelly Professional Pupil Scores

What was probably the outstanding musical event of the season in Glendale, the aristocratic suburb of Cincinnati,



WASSILI LEPS.

was the recital given the last week of March by Mrs. Stewart Thompson (formerly Margaret Powell), artist-pupil of Thomas James Kelly, whose teaching is well exemplified in the beautiful artistic work of Mrs. Thompson. The singer gave a choice program of songs and arias in French and English, including some of the newest contributions from the best composers of the modern idiom. The guest-list published in the daily papers indicated a most brilliant audience.

### Brooklyn Morning Choral Concert

Norman Jollif, baritone; Irene Peckham, youthful pianist; Elsie Ahrens, soloist from the club; H. S. Sammond, conducting the Brooklyn Morning Choral, and Florence Gwynne playing accompaniments, these united forces give the annual spring concert, April 16, in the ballroom of the Hotel St. George. Nine part-songs by modern composers and one choral ballad made up the ensemble singing. Sullivan's Long Day Closes was nicely sung unaccompanied in A flat major, the thirty-two singers keeping to the pitch throughout and enunciating the words distinctly. Little Tattle (Leoni) was enjoyed as a humorous number, and the gracefulness of Mammy's Song (Ware) was well brought out. Minna Gilson showed pleasant voice in an incidental solo, Six Weeks Old (Ferrari). Doris Coxon sang similarly in the ballad, The Slave's Dream, and Bessie Bowmen Estey showed musicianship and full contralto tones in the obligato to When the Land Was White. Elsie Ahrens sang Caro Nome, and was more particularly enjoyed in her encore, Terry's The Answer.

Little Irene Peckham, prize-winner over 1,500 piano contestants (winning a Music Week gold medal last year), played pieces by Scarlatti, Chopin, Liszt, d'Albert, Rachmaninoff, Saint-Saëns, and encores by Moszkowski and Chopin, in such highly virtuoso manner, with such clean, crisp touch and artistic aplomb that she won all hearts. That Mr. Jollif's singing of songs by Beethoven, Handel, Curran, Gretchaninoff, Johns and O'Hara was enjoyed was evident; his vigor of delivery, coupled with distinct enunciation and manly style won him many encores; a humorous ditty brought down the house. Florence Gwynne played most musical and dependable accompaniments. Dancing followed. It was announced that the program is to be repeated over W J Z, Wanamaker auditorium, on the evening of April 23.

### Reception at Grainger Home

Percy Grainger and Mr. and Mrs. Fredrick Edward Morse gave an informal reception at the Grainger home, 7 Cromwell Place, White Plains, N. Y., on April 12, which was attended by a large number of friends from New York and vicinity. The house, which is built on a terrace and contains furnishing and art treasures collected in all parts of the world, was resplendent with appropriate floral decorations to suit the occasion. Following the reception the guests were invited to an exhibition of Mr. Morse's photographic studios, containing exquisite pictures of musical and dramatic celebrities, as well as photos of prominent people in all walks of life.

### Tollefson Studios Gives Pirani Works

The Musical Appreciation Class meeting at the Tollefson Studios was devoted to a brief sketch of Eugenio de Pirani's life, read by Mrs. Tollefson. Some of his works include a Heidelberg Suite, Venetian scenes and two operas, one with an American theme. Mrs. Tollefson and Mr. Pirani gave two piano duets (An Altar and Berceuse), both rich with intricate harmonies and artistically rendered.

Mr. Pirani favored his listeners with three of his own compositions—Fairy Revelry, Lullaby, Gavotte—all beautiful, and with the composer's interpretation it was doubly interesting.

### Schnitzer Booked for Springfield Festival

Contracts have been signed for the appearance of Germaine Schnitzer, pianist, at the Springfield (Mass.) Festival. The artist will appear at the afternoon concert on May 9 and play Liszt's E flat major concerto, which is one of her "war-horses." She will also play a group of solos.

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A rich voice.—*Richard Aldrich in The New York Times.*



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There was an American Brangene last night, the excellent contralto Marion Telva, who has put more than one worthy impersonation to her credit at the Metropolitan.—*Lawrence Gilman in the New York Herald-Tribune, January 16, 1925.*

Noble and meaningful singing.—*The Brooklyn Daily Eagle.*  
Her enunciation made the printed text superfluous.—*St. Louis Times.*

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RHEA SILBERTA.



© Swaine  
CLARA NOVELLO DAVIES.



Mishkin photo  
GLADYS AXMAN.



RAFAELO DIAZ.

*On Sunday evening, April 26, the Novello Davies Artist Choir will be heard in its second New York concert at the Manhattan Opera House. The three soloists will be Gladys Axman, soprano of the San Carlo Opera Company; Rafaelo Diaz, Metropolitan Opera tenor, and Rhea Silberta, composer-pianist. A feature of the program will be the first performance anywhere of A. Walter Kramer's *A Rococo Romance*.*

#### MUSIC IN MILAN

MULAN.—At La Scala, during the week ending March 15, there were repetitions of *Aida* on Tuesday and Friday evenings, with Harold Lindau again as Rhadames; Friday evening was the first appearance of Carlo Morelli in the role of Amonasro. He sang well, gave a good interpretation and was very favorably received by the large audience. On Wednesday evening and Sunday matinee, there were repetitions of *I Cavalieri di Ekebu*. Thursday evening was dark for the dress rehearsal of *Manon*.

Saturday evening came the first performance of *Manon Lescaut*, by Puccini. In the cast were: Maria Zamboni in the title role, Ernesto Badini as Lescaut, Piero Menescaldi as Des Grieux, Fernando Autori as Geronte, Alfredo Tedeschi as Edmund, Anna Masetti-Bassi, who sung the Madrigale, and Francesco Dominici as the ballet master; Toscanini conducted. *Manon* this season is far below the standard as given last year with Perle as Des Grieux, and Dalla Rizza as *Manon*. Miss Zamboni was well received as Mimi in *La Boheme* earlier this season, but is not an ideal *Manon* either vocally or artistically; her voice is not dramatic and her interpretation lacks much. Menescaldi, for the role of Des Grieux, is weak vocally; in the dramatic parts he forces to such an extent that his voice becomes unpleasant, but artistically he is satisfactory. Badini, as Lescaut, gave an extraordinarily good interpretation both vocally and artistically, and was warmly received. Autori's Geronte is always one of interest. The Madrigale by Masetti-Bassi was especially well rendered. The honors fell to Toscanini, who conducted superbly as always. The intermezzo of the third act was enthusiastically received and wildly applauded, forcing the maestro to turn and acknowledge the ovation several times. The scenery and costumes were impressive.

Sunday evening, March 22, there was the first performance of Wolf-Ferrari's dainty opera, *Le Donne Curiose*. In the cast were Antonio Righetti as Ottavio, Rina Agozzino as Beatrice, Maria Briganti as Rosaura, Salvatore Salvati as Florindo, Ottorino Lunardi as Pantalone, Leone Paci as

Lelio, Emilio Venturini as Leandro, Inez Maria Ferraris as Colombina, Rosina Torri as Eleonora, Mario Gubiani as Arlecchino, Giovanni Genzardi as Asdrubale, Francesco Dominici as Almoro, Palmiro Domenichetti as Alvise, Pariso Votto as Lunardo, Amleto Galli as Momolo, Giuseppe Menni as Menego, Vittorio Gui conducted.

This charming opera is full of vivacity and genuine comedy. At La Scala it is given in four acts. The ensemble cast was adequate. The four ladies interpreted their respective roles with charm. A special word of praise is due Miss Ferraris, the Colombina. Lunardi, as Pantalone, portrayed the difficult role exceptionally well, both vocally and artistically. Gubiani, as Arlecchino, was also very good and Righetti played well the role of Ottavio. Maestro Gui's reading was of exceptional interest; he brought out all the points of comedy harmoniously and was warmly applauded after the overture to the first act, which he interpreted with rare taste. The scenery by Rovescalli and Santoni is really beautiful, especially the scene of the Venetian canal with its traditional gondolas in movement; it is so realistic one can easily imagine oneself really in Venice. The costumes by Caramba were traditional and fantastic. The staging by Forzano is a marvel of art.

#### NERONE AT TURIN

Toscanini has been unusually busy during the past two weeks. In addition to producing the new Zandonai opera and preparing Puccini's *Manon* for La Scala, he also rehearsed Boito's *Nerone* almost daily at the Royal of Turin. It had its première in that city, March 21. Turin is three hours distant by railroad from Milan. This indefatigable maestro rehearsed in Turin three hours almost every day, returning to Milan and either rehearsed or conducted the same evening. He does not seem to need either sleep or food. For example, after a performance of *I Cavalieri di Ekebu*, which finished at one o'clock A. M., the maestro took the train at six for Turin, where at ten o'clock he started a rehearsal of *Nerone* and continued for three hours. At three o'clock he took the return train for Milan and at eight o'clock was at his post to begin the

dress rehearsal of *Manon*. The following morning at the same hour he left for Turin again, where he held two rehearsals of *Nerone*, and the day following returned to Milan to conduct the première of *Manon*. This has been his steady program for the past fifteen days and the untriring maestro does not show the least sign of fatigue—an astonishing record.

#### SYMPHONY CONCERTS

The Milan Symphony Orchestra gave its first concert at the Verdi Conservatory on March 14, repeating the same program at the Teatro del Popolo on March 15. Under the able direction of Vittorio Gui, the interesting program was composed of Brahms' symphony in E minor; Pini Di Roma, by Respighi, in four movements; Rosamunda, by Schubert, and Wagner's Death of Isolde. Maestro Gui's interpretations were all of great interest and were warmly received. The Respighi number was especially enthusiastically applauded by the capacity audience.

On March 21 the second of the series was given at the Verdi Conservatory and repeated on March 22 at the Teatro del Popolo. On the program were Le Nozze Di Figaro, by Mozart, Beethoven's eighth symphony; Scheherazade, by Rimsky-Korsakoff; Sigfried's funeral march from Wagner's *Götterdämmerung*, and Rossini's William Tell overture. This concert was under the direction of Sergio Failoni as guest conductor. He conducts without score, with intelligence, confidence and taste. He is still very young and has only had four years' career in symphony and grand opera. There is no doubt that he will become a conductor of prominence in the near future if he continues as he has begun. His reading of Scheherazade was brilliant and colorful, and was enthusiastically received. His interpretation of Beethoven's symphony is also worthy of praise. The capacity audience seemed well pleased. The concerts given at the Verdi Conservatory are solely for members belonging to the Symphony Society. The repetitions which are given at the Teatro del Popolo the following evening are open to the public at a nominal price. Both houses are usually filled to capacity.

ANTONIO BASSI.

#### Zandonai's Francesca Has Its German Première

ALTENBURG, GERMANY.—Only a few days after the German première of Respighi's *Belfagor* in Hamburg, and another modern Italian opera has experienced its first German performance. This time it is Riccardo Zandonai's *Francesca da Rimini*, which was brought out by the enterprising management of the National Theater here; and it may be said with certainty that this work will now make its way through the German opera houses, for, as modern operas go, its excellences are greater than its defects.

The increasing partiality of German theaters for contemporary Italian opera is surely not an accident. It is a recognition of the fact that the Italians have an unfailing flair for the elementary demands of the stage; and although the Italians today lack a Verdi in the same way as the Germans lack a Wagner, one is at any rate spared those very bitter pills in making the acquaintance of new Italian works which one has had to swallow at the recent German "Tonkünstlerfests."

Since *Francesca da Rimini* is well known in America it is not necessary to review it here. Suffice it to say that to the German hearer the lyrical portions outweigh in value the dramatic ones, for the conventional tremolo and sharply rhythmic chords of the wind band are Zandonai's most potent dramatic means, while Wagner reminiscences also abound. On the other hand, the broad melodic arches for the voices, the solo violin and solo cello in the love scenes are genuine music. The nocturnal battle scene, musically the weakest part of the opera, might well be omitted.

The performance in Altenburg reflected great honor upon the musical director, Dr. Georg Göhler and his very gifted stage manager, Rudolf Otto Hartman. The title role was well sung by Kristine Bredsten, and a young lyric soprano, Magda Grimm, aroused attention in the small rôle of the sister. Many German impresarios and conductors were present at the performance.

DR. ADOLF ABER.

#### George Perkins Raymond Sailing May 9

George Perkins Raymond, tenor, will sail for Europe on May 9. He is booked for several appearances in Paris, after which he will make his debut in London. The tenor will return to America early in October for a second tour in this country. He is under the management of Annie Friedberg.

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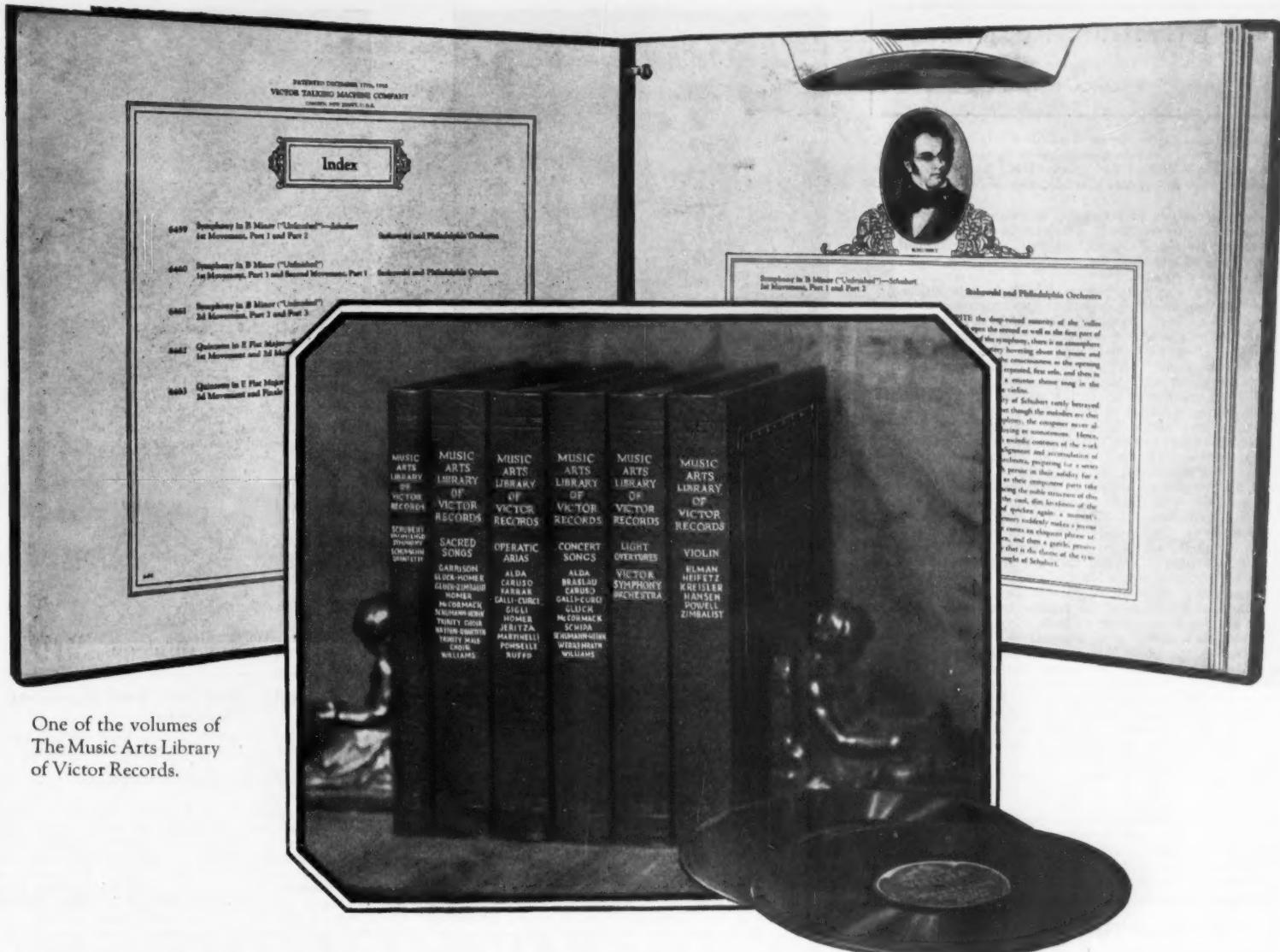
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## FALSE TEETH AND FALSE TONES?

by  
William A. C. Zerffi

The question has arisen as to whether it is possible to sing with false teeth, the said questioner being troubled with the idea that if he follows the advice of his dentist and "have them out" this will render him voiceless as far as singing is concerned.

Since the trouble so frequently originates with pyorrhea, and as we are so constantly informed through the pages of our magazines that "four out of five" will get it, perhaps it is as well to look into the question of singing with teeth other than our own.

Fortunately for those singers whose dentists implacably insist that their health is dependent upon the removal of the entire natural equipment, we are able to state that there is no valid reason why a complete set of false teeth should have any effect whatsoever upon the quality, range and power of the voice.

It is, however, easy to understand the why and wherefore of this uneasiness, for such stress has been placed upon the resonating qualities of the palate or roof of the mouth that the belief might easily arise that anything covering this would affect the tone quality of the voice. Contrary to general opinion, however, it is the air in the mouth and nose which is responsible for the resonance of the voice and the effect the presence of a layer of gutta percha or gold would have upon the voice would be infinitesimal and therefore not worthy of consideration. There is a very widespread belief that the presence of a high arch in the mouth is liable to add to the quality of the voice, but this can only be regarded as mere superstition. While the high arch may add to the available resonance space in the mouth, it is usually accompanied by a reduction of space in the nose occasioned by the abnormal condition of the septum and turbinate bones which are the concomitants of such a condition.

As regards a dental plate affecting the high tones of the voice, unless the plate is incorrectly constructed so as to extend back far enough to hamper the action of the soft palate, it would not interfere with the production of high tones. The only possibility that is liable to happen is that, in the case of an upper plate, if the voice is incorrectly produced and the high tones sung with the help of an abnormal lowering of the jaw, the pressure of the lips upon the plate might cause it to become dislodged.

The very fact that the above question has arisen is to the writer added proof of the lack of accurate information which is in circulation as regards the production of the voice and which renders singers a ready prey to all manner of disturbing fears and erroneous conclusions. It is to be hoped that the time is not far distant when a singer will, by his understanding of the instrument upon which he plays, be protected from the many otherwise unavoidable apprehensions.

## CARRERAS' TWO MASTER CLASSES

Maria Carreras arranged an unusual program for her appearance with the Indianapolis Maennerchor on April 5. She had chosen for her opening number Respighi's transcriptions for piano of old dances and arias of unknown composers of the sixteenth century. These were followed by an organ concerto of W. F. Bach, transcribed for piano by M. von Zadora, and dedicated to Mme. Carreras. Figuring also on the program was La Danse d'Olaf by Pick-Mangiagalli and a Navarra by Albeniz. Pieces by Beethoven, Chopin, and Liszt completed the program scheme.

Mme. Carreras has returned to St. Louis for her second master class, which will last five consecutive weeks, from April 23 to May 28 inclusive. She has also been engaged to hold a similar master class at the Cincinnati Conservatory of Music from June 20 to August 1.

Elgin photo  
MME. VITTORIO ARIMONDI

## The Arimondis at the Chicago Musical College

The Chicago Musical College announces that beginning September 14, 1925, Vittorio and Aurelia Arimondi will be members of the vocal department at the school. Vittorio Arimondi is so well known that a biography seems out of place here. He has taught voice placing and coached for opera, recitals and oratory in all languages in Chicago for the last few years. Previous to that he was leading basso with the Chicago Grand Opera Association for ten seasons, and he has sung in practically all of the celebrated opera houses of the world.

Mme. Vittorio Arimondi (Mme. Aurelia Kitzu Arimondi) is also an operatic singer of reputation. She won the first prize at the conservatory of music at Milan and is by birth a Roumanian, being the daughter of one of the select families of Bucharest; her uncle was Minister of Public Instruction of Roumania. She, as well as her husband, are now full-fledged American citizens. She sang leading roles at La Scala in Milan, at the Costanzi in Rome, in Turin, Bologna, Venice, Florence and Geneva. She also sang with great success at Covent Garden, London; Royal Opera, Berlin; Royal Opera, Vienna; at the Metropolitan in New York, where she created the role of Mrs. Page with Victor Maurel as Falstaff, under Mancinelli's direction. She sang frequently under such conductors as Toscanini, Campanini, Bevignani, Leo Blech and many others. She had the signal honor of creating the role of La Muse under Mancinelli's direction in his opera, *Hero and Leander*. Among the many other mezzo soprano roles she has created are Fiore d'Alpe, by Franchetti; Forza D'Amore, by Buzzi-Peccia; Le Nozze in Prigione, by Lucidi. At a special performance of the last named opera given for Her Majesty, Queen Margarita of Italy, Mme. Arimondi sang the role of the Czarina of Russia. "There was one queen in the audience and another upon the stage," said the press in commenting on this performance. "Another Queen has commanded Mme. Arimondi to sing before her many times, this was Carmen Sylva, the late Queen of Roumania."

Mme. Arimondi also sang with great success in Buenos Aires, Montevideo and La Plata. Since opening a studio in Chicago some five years ago, she has produced talented students who have sung her fame not only in America but in Europe as well. The Arimondi's engagement with the Chicago Musical College will add greatly to the standard of the vocal department at the school so well directed by Carl D. Kinsey.



VITTORIO ARIMONDI.

## Goossens to Conduct New York Symphony Orchestra

Eugene Goossens will come to New York next season as guest conductor of the New York Symphony Orchestra for six concerts in January. His visit to New York will immediately precede the arrival of Otto Klemperer, guest conductor from Germany.

At present Goossens is in London. For the past two years he has been guest conductor of the Rochester Philharmonic Orchestra. He is an Englishman by birth and was formerly conductor at Queen's Hall, London. Only once before has he appeared in New York. That was last December when he conducted one of the International Composers' League concerts. His concerts here are scheduled for January 3 and 10 in Mecca Auditorium, and January 7, 8, 14 and 15 in Carnegie Hall. He plans to open his third season with the Rochester Philharmonic Orchestra in October.

To make final arrangements for Otto Klemperer's visit to this country, Georges Engles, manager of the New York Symphony Orchestra, will sail for Europe on the SS. Paris, April 26. He will also visit Paderewski at his chateau in Morges, Switzerland.

## Fitzhugh Haensel Sails

Fitzhugh W. Haensel, of the managerial firm of Haensel & Jones, sailed for Europe, April 8, to go gone until August. Portugal, Spain, France, England, Germany, Austria, Poland and Scandinavia will be visited by Mr. Haensel, who has various negotiations under way for his artists in the countries mentioned.

## HEIDELBERG AND OXFORD!

*What romantic memories go hand in hand with student days spent in their storied environments! Unfortunately for students of the arts we haven't much of that sort of romanticism in this country, but 'twould seem as if the founders of*

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*had captured a large portion of it when they secured for the school home, quaint and historic old Salem College. From June 22nd to August 1st—Truly a lure for the music-absorbed vacationist.*

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*Comprehensive information from Secretary to A. Y. Cornell, 607 Carnegie Hall, New York, or from William Breach, Director of the School.*



*Florence Easton*

## THE WINNING OF THE WEST

### A new version with Florence Easton as the winner

#### CHAPTER I

Los Angeles, February 7

"Few sopranos are greeted with such enthusiasm as Florence Easton received last night; but that is natural, after all, for there is only one Florence Easton. Her singing is so standard a feature of the American musical world that reports of its beauty have become an old story. The great singers of the day are few. Easton is one of them. Her voice is by turns tender and thrilling, perfectly managed. Her diction is a delight, her interpretive insight of unfailing accuracy. The classical numbers were flawlessly done. The final aria was a triumph of bel canto."—*Los Angeles Examiner*.

#### CHAPTER II

San Francisco, February 10

"Florence Easton was the soloist. Not long before she started westward she was singing 'Elsa' in the Metropolitan, and some of the glamour of the stage was still about her. At least one felt it in the atmosphere with which she invested the aria. There was a clear and lovely quality in her tone, reaching an exquisite delicacy that carried perfectly to the rear rows. Her voice had a sonorous plangency that was not covered up by the orchestra's mounting climaxes."—*San Francisco Chronicle*.

#### CHAPTER III

Tucson, February 24

"An evening of delightful music suffused with the personality of the artist, Florence Easton, was heard. She sang effectively and beautifully. A wide range, seemingly unlimited power yet a softness and nuance in tonal quality most enjoyable. By the time she had completed her first group the audience was aroused with admiration."—*Tucson Arizona Daily Star*.

#### CHAPTER IV

Eugene, March 10

"Miss Easton responded with charm and grace to nine encores. She displayed a voice of lovely quality, wide range, and exceptional clarity. Her audience found its greatest delight in the high, soft tones she

#### IMPORTANT!

Miss Easton will be available for concerts next season between October 1 and February 1 and for Spring engagements after April 17. From February 1 to April 17 she sings leading roles at the Metropolitan Opera House.

#### CHAPTER V

Corvallis, March 12

"In addition to a beautiful voice that she knows how to use to perfection, she had all the gracious charm of manner that immediately ingratiated her into the hearts of her audience. She had a captivating smile, a delightful manner and inspired enthusiasm to her audience. Her invitation to her audience to suggest her encore numbers made a hit and she had difficulty deciding which of the numerous suggestions to use."—*Corvallis Gazette Times*.

#### CHAPTER VI

Tacoma, March 16

"Florence Easton delighted a large and enthusiastic audience at the Tacoma Theatre. She brings to her songs a thorough understanding of their meaning and her enunciation is perfection itself. Her artistry is that of a thorough musician, of a quality that is above criticism and the applause of the audience last evening was a fitting tribute to the feast of song bestowed. Most gracious in her appearance, and liberality itself with her encore numbers, she satisfied her audience as few singers have done in the past."—*Tacoma Daily Ledger*.

#### CHAPTER VII

Butte, March 18

"There will be disappointment among all Butte lovers of music who did not attend the concert of Florence Easton. No singer who has ever visited the city has so completely captivated her hearers, Schumann Heink only excepted. A beautiful voice, a gracious personality and great vocal skill, Mme. Easton projects over the footlights. From the singing of her first note until the last of a long chain of encores it would not be an exaggeration to say that the audience loved the singer. The really marvelous quality of voice was evident. One of the most splendid concerts that has ever been here."—*Butte Miner*.

(To be continued)

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## Notes

CINCINNATI, OHIO, April 10.—The second of the series of Steinway musicales under the management of Minnie Tracey, presented Percy Grainger, pianist-composer, at the Hotel Sinton ballroom on April 6. The large and enthusiastic audience gave marked evidence of the pleasure Mr. Grainger's concert accorded. In addition to his excellent program he was generous with encores.

The Hyde Park Music Club presented a fine program on April 7 at the Library Auditorium, Mrs. Carleton G. Talbott acting as chairman.

The Monday Musical Club held a meeting on April 7 at the Dayton Street Library when piano, violin and voice numbers were enjoyed.

The West Hill Music Club held a meeting on April 7 at the Prince Hill Library Auditorium.

Grace G. Gardner received word from Adna Smith Flo, who studied voice with her in New York, that she is singing in one of the leading churches in Salt Lake City, Utah.

Sarah Yancey Cline, director of public school music at the College of Music, attended the National Convention of Music Supervisors at Kansas City.

The fourth concert this season was given by the Conservatory of Music Orchestra on April 8 at Conservatory Hall. There were a number of interesting works played excellently by these young musicians who are steadily advancing under the leadership of Ralph Lyford. Soloists were Karl Young, pianist; Alfred Hughes, violinist, and Herbert Weiss, cellist. It was a real musical event for the young people and was greatly enjoyed by the audience.

The Hyde Park Opera Club closed its season on April 5 with a sacred concert, the chief number being Stainer's Crucifixion. The soloists were Richard Pavey, Howard Fuldner and Kathryn Boyer.

Vocal students of Mrs. Adolf Hahn, of the College of Music, were heard in recital on March 31 in the Odeon.

The University of North Carolina Glee Club gave a delightful concert on April 3 at the Conservatory of Music, under the direction of Paul J. Weaver. It rendered a high class performance and was greatly enjoyed.

Nora Beck Thuman, student of Mrs. Hahn, appeared as soloist with the Woman's Club music department on April 3.

The choir of the First Protestant St. John's Church gave a number of fine Easter concerts. Special numbers appropriate to the occasion were sung under the direction of John A. Hoffman, choirmaster. Leo Paalz is the organist.

The Passion of Our Lord was given on April 5, 6 and 7 at Emery Auditorium. There were 100 in the company and the music was furnished by a chorus under the direction of J. Alfred Schehl, choirmaster of St. Lawrence Church.

At the regular Saturday noon students' recital of the

April 23, 1925

College of Music, on April 4, pupils from the classes of Hazel McHenry Franklin, Sidney C. Durst, Mrs. Adolf Hahn and Ann Meale appeared.

The rebuilt organ of the Rockdale Temple was dedicated on April 6 with Charles Heinroth, organist, giving a fine program, augmented by the Rockdale Temple Choir under the direction of Lillian Tyler Plogstedt.

Pupils of Jean Verd, Dan Beddoe, Thomas James Kelly, John A. Hoffmann, Dr. Karl Liszniewski, Elizabeth Bates, Jennie Vardeman and Violet Summer were heard in a recital on April 5 at the Conservatory of Music. W. W.

NEW YORK CONCERT  
ANNOUNCEMENTS

## THURSDAY, APRIL 23

David Mannes School, evening..... Aeolian Hall  
John Coates, Shakespeare songs, evening..... Town Hall

## FRIDAY, APRIL 24

La Forge-Berumen Noonday Musicales..... Aeolian Hall  
Dock Snellings, song recital, evening..... Aeolian Hall  
Boris Lang, piano recital, evening..... Town Hall

## SUNDAY, APRIL 26

Mischa Elman, violin recital, afternoon..... Carnegie Hall  
Louis J. Cornu's Junior Orchestra, afternoon..... Aeolian Hall  
Amelia Antonucci, song recital, evening..... Aeolian Hall  
Glee and Choral Clubs of the College of New Rochelle, afternoon..... Town Hall  
Novello-Davies Artists' Choir, evening..... Manhattan Opera House  
Chamber Music Recital, evening..... Little Theater

## MONDAY, APRIL 27

Janet Adamson, song recital, evening..... Aeolian Hall

## TUESDAY, APRIL 28

Leopold Auer, birthday celebration, evening..... Carnegie Hall  
Royal Dadmun, song recital, evening..... Aeolian Hall  
Clyde Burrows, song recital, evening..... Town Hall

## WEDNESDAY, APRIL 29

Weyland Echoes, song recital, evening..... Aeolian Hall  
International concert, evening..... Town Hall

## THURSDAY, APRIL 30

Mario Pagano di Melito, pupils' recital, evening..... Aeolian Hall  
American Orchestral Society, afternoon..... Town Hall

## SWEDISH SINGING SOCIETY, EVENING

Swedish Singing Society, evening..... Town Hall

## FRIDAY, MAY 1

Rutgers College Glee Club, evening..... Town Hall

## SATURDAY, MAY 2

The Serenaders, evening..... Aeolian Hall

## SUNDAY, MAY 3

Young Men's Symphony Orchestra, afternoon..... Aeolian Hall

Maria Mugavero, song recital, evening..... Aeolian Hall

Chamber Music Recital, evening..... Little Theater

Elizabeth Forkas, song recital, afternoon..... Town Hall

month from Seattle to give fifteen concerts in the Orient. The Canadian tenor has been a popular favorite in Italy since he sang there under the name of Eduardo di Giovanni at the La Scala and throughout Italy before his triumphs in this country.

Mr. Johnson always spends a part of his summer in his beloved Florence, and after his Oriental tour he intends to continue eastward arriving in Italy about the middle of the summer for a rest in Northern Italy before returning to this country next season for a busy concert season of several weeks prior to the opening of the Metropolitan season in November.

## Gershwin Sails

George Gershwin, who has just sailed for Europe, will play the accompaniments for Eva Gauthier in her first London song recital this spring when she will introduce to English audiences her famous program of From Java to Jazz. Mr. Gershwin was at the piano when Miss Gauthier first gave this program in New York at Aeolian Hall. She will include on her program some of Mr. Gershwin's most popular songs.

## Samuel in Series

Harold Samuel, English pianist, who made such a sensation last autumn in his recitals of Bach, will give a series of three Bach recitals next January at Aeolian Hall, a series which will be repeated in Boston the following week. He will also appear in Carnegie Hall in the first public concert of the "S" Trio on January 31.

## Hofmann to Open Season in Harrisburg

Josef Hofmann will open his concert season next fall with a recital at Harrisburg, Pa., on November 12. Mr. Hofmann will play in New York, Boston, Chicago, Denver, and other leading cities. He will make a concert tour of the Pacific Coast early in 1926.

## Johnson Bookings

Edward Johnson will make recital appearances next year in New York, Boston, Chicago, Washington, Philadelphia, and other leading cities throughout the United States. His Pacific Coast tour will begin in April, 1926.

## Powell to Tour Extensively

John Powell will make an extensive tour of the United States next season, going for the first time on a concert tour to the Pacific Coast. Mr. Powell's New York recital will take place in Carnegie Hall on October 24.

## Inez Barbour Soloist

Inez Barbour, soprano, was the special soloist at the Church of St. John the Evangelist, New York, on April 5, when Mauder's oratorio, Olivet to Calvary, was presented. Ernest C. S. Graham is the organist.

## Samaroff for Coast

Olga Samaroff, pianist, has been engaged by Earl J. Poling for the Akron course. She will play there on January 12, 1926, and will then go to the Pacific Coast.

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## Pianists:

ALEXANDER BRAIL-OWSKY  
DAI BUEL  
JOSEF HOFMANN  
HENNO MOISEIWITSCH  
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## Joan Ruth for Maine

Joan Ruth has been engaged to appear as one of the leading soloists at the Maine festivals next autumn. Miss Ruth made an enormous success at these festivals last year and her re-engagement is an indication of the high esteem in which she is held by the music lovers of that state. Miss Ruth will appear in Bangor, Portland and Lewiston on October 1, 5 and 8 respectively, an auspicious beginning for her 1925-1926 concert season, which will be a busy and extensive one.

## Chamlee to Stay Here

Mario Chamlee, tenor of the Metropolitan Opera Company, will remain in this country during the summer and will sing a number of engagements at music festivals and at colleges and universities during July and August. In September Mr. Chamlee will sail for Europe for some operatic engagements abroad. Between engagements Mr. Chamlee will spend his time this summer as a farmer on his estate at Wilton, Conn.

## Johnson Invited to Sing Pelleas at La Scala

Edward Johnson, whose singing of the role of Pelleas, in Pelleas and Melisande, has been acclaimed one of the finest performances of the Metropolitan season, received a cablegram from Scandiani of La Scala at Milan asking: "Is it possible for you to sing Pelleas at La Scala (Milan) from the middle of April to the middle of May?" Mr. Johnson will not be able to accept this invitation as he sails next

**Mildred Faas Wins Success as Substitute**

Mildred Faas scored a decided success when she substituted for Elisabeth Rethberg as soprano soloist in a performance of Bach's St. Matthew Passion at the Metropolitan Opera House, New York, on the evening of April 14. Miss Faas was in excellent voice, and as she is thoroughly



MILDRED FAAS.

familiar with this music, acquitted herself remarkably well. The critic of the New York Mail paid tribute to the soprano as follows: "While one regretted the absence of the lovely Rethberg voice, Miss Faas speedily showed herself a substitute of immediate and ingratiating competence. The soprano is familiar to those who have made their Maytime pilgrimages to Bethlehem, Pa. There and elsewhere she has gained an enlarging experience and authority as an exponent of Bach in general and the St. Matthew Passion in particular. Whether she has ever essayed the part in German before, the present writer is unable to say. So far as could be gathered from her performance last evening she might never have sung it in anything else. Throughout her work was remarkable and gratifying for its poise, its assured grasp of the style of this music and its confident treatment of the German text. Besides her voice seems to have gained in beauty."

**Large Reception for Gigli**

Dr. John A. Harris gave a reception to Mr. and Mrs. Beniamino Gigli at his home, 140 Riverside Drive, on April 14. Among the invited guests were:

Governor and Mrs. A. E. Smith, Mayor and Mrs. John F. Hylan, Police Commissioner and Mrs. Richard E. Enright, Mr. A. A. Anderson, Hon. Emilio Aperio, Hon. and Mrs. George Gordon Battle, Col. Robert Baker, Major and Mrs. B. M. Bailey, Mrs. Ellen Benson, Grand Duke and Duchess Boris, Mr. and Mrs. Donald Brown, Lulu and Minnie Breid, Mr. and Mrs. Joseph M. Chapple, Dr. and Mrs. H. A. Cohen, Hon. and Mrs. Barron Collier, Hon. Salvatore Cotillo, Stanley Dalton, H. W. Dearborn, Mr. and Mrs. Edward Doheny, Hon. Charles E. Doyle, General Coleman du Pont, Mr. and Mrs. F. M. Ferrara, Dr. Vincent Fanoni, Ezra H. Fitch, Anna Fitziu, Mrs. Friedstedt, Col. Michael Friedsam, Mr. and Mrs. Bernard F. Gimbel, Hon. and Mrs. Edmond A. Guggenheim, Mr. and Mrs. Murry Guggenheim, Mr. and Mrs. Fortune Gallo, Rudolph Gruen, Mrs. I. Albert Hall, Mr. and Mrs. Oliver Harriman and son, August Hecksher, Mr. and Mrs. L. C. Holden, Mr. and Mrs. R. E. Johnston, Hon. and Madame L. H. Junod, Grace Kahr, Charles E. Kaffenbach, Suzanne Keeler, Mr. and Mrs. Alfred W. Kiddle, Edward Lankow, Mr. and Mrs. Low, Sophie Irene Loeb, Rosina Luce, Hon. F. H. LaGuardia, Dr. and Mrs. John J. Loughlin, Geraldine Leo, Hon. George MacDonald, Henry MacDonald, Hon. Francis Mancuso, Mr. and Mrs. P. Margarella, Mr. and Mrs. C. W. Massaguar, Hon. and Mrs. Douglas McKay, Col. and Mrs. Herman A. Metz, Mr. and Mrs. John H. McCooey, W. C. McTarnahan, Clarence Miceli, Maria Mueller, Mr. and Mrs. John H. Murphy, Hon. George P. Nicholson, Mr. and Mrs. Frank Phillips, Mr. and Mrs. R. M. Phillips, Mr. and Mrs. C. P. Plunkett, daughter Judge James T. O'Neill, Colin O'More, Dr. and Mrs. Seymour Oppenheimer, Mr. and Mrs. John Ringling, E. Rosati, Leon Schinasi and Mother, Mr. and Mrs. Charles M. Schwab, Col. Walter Scott, Alma Simpson, Emily Smith, Mme. Marguerita Silva, Hon. and Mrs. R. A. C. Smith, Capt. and Mrs. G. L. P. Stone, Dr. and Mrs. L. J. Spalding, Hon. Edward Sykes, William Simmons, Samuel W. Taylor, Mr. and Mrs. John H. Tennant, Mrs. W. R. Taylor, Hon. William H. Todd, Mr. and Mrs. Gianni Vifiora, Raoul Vilas, Elinor Whittemore.

Mr. Gigli and his family sailed for Europe on the S. S. France, April 18.

**Mauro-Cottone's Recital at Capitol Theater**

Chairman Reginald L. McAll of the National Association of Organists, in a well spoken introduction of Dr. Mauro-Cottone, at the Capitol Theater, April 13, said this was the fourth annual affair of the kind; he thanked Major Bowes and Mr. Rothafel for presenting this annual event. Frank L. Sealy, warden of the A. G. O., conveyed the greetings of that body, and paid a tribute to Enrico Bossi, whose compositions closed the program. Notable in the audience were prominent organists from more or less distant points, such as Rhea Berg (Kansas), Messrs. Fry and Maitland (Philadelphia), and McKinley (New Jersey).

Dr. Mauro-Cottone played four fugues by Mendelssohn, Bach, Guilmant and himself, respectively, in which the joyousness of that in D major (Bach), the climax in his own fugue, and the melodious and virile performance of that by Guilmant showed his perfected pedal and manual technic. Three transcriptions of his own included The Harmonious Blacksmith, Aria by Durante, and the gavotte and variations by Rameau. Tasteful performances of these works, including the pedal variations in the Rameau work, marked their interpretation. Of the Bossi works there were Chant du Soir, Scherzo in G minor, Hora Mystica and Piece Eroique; the distant chime in the first piece, and the discreet registration and spirit of the last were especially noted.

**Cleveland Institute Pupil Heard**

Cleveland, O., Gertrude Englander, who is studying with Beryl Rubinstein at the Cleveland Institute of Music, played the Liszt E flat concerto with the Cleveland Orchestra at the popular concert, March 22. Miss Englander was prize winner in the contest sponsored by the Musical Arts Association recently.

Following the concert, Cleveland music critics were enthusiastic about the playing of Miss Englander. James H. Rogers, the composer-critic of the Plain-Dealer, said in his

review: "It was no small matter that the young pianist essayed. The Liszt concerto is a hardy perennial of the concert stage, beloved of players and their audiences. It makes formidable demands upon technical equipment. These were fulfilled with ample facility and assurance. Miss Englander has agile and dependable fingers, and she plays with spirit, albeit the tempos now and then seemed a bit deliberate. She produced a tone of marked volume and sonority in the middle and lower octaves, and held her own well amid the surging orchestral voices. She set forth a performance of real effectiveness, and her hearers' enjoyment of it was manifested in hearty and prolonged applause, to which Miss

Englander at last responded by playing, as an added number, the Gluck-Brahms gavotte."

R.

**Phradie Wells Reengaged for Metropolitan**

Phradie Wells, soprano, has been reengaged for the Metropolitan Opera Company next season. It is most gratifying for a young American singer to have three successful seasons there, especially as Miss Wells appears in a number of new roles this year. The soprano is having a busy spring season, appearing at a number of festival concerts.

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".....	342	62	280	3.00	840.00
".....					
Balcony.....	72		72	3.00	216.00
".....	110	-	110	2.00	220.00
".....	206	-	206	1.00	206.00
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April 23, 1925

## WHY CECILE DE HORVATH IS SO MUCH IN DEMAND

Cecile De Horvath's tour this season included appearances in St. Louis, Mo.; Denver, Col.; De Kalb, Ill.; Bowling Green, Ky.; Manhattan, and Hayes, Kans.; Pueblo, Colo.; Gunnison and Ft. Collins Col.; Billings, Mont.; Ellendale, N. D.; Webster City, Iowa; New York City; Sherman, Tex.; Laurel, Miss.; Eau Claire, Wis., and return dates in Fort Worth; Arkadelphia, Ark.; Ludington, Mich.; Poplarville and Blue Mountain College, Miss., and Elgin, Ill.

Mme. De Horvath is one of the busiest pianists before the public today. Her following has increased rapidly year by year until now her services as a recitalist are in constant demand. She has made a strong appeal on the most critical musician and the general public. The leading critics in the country have given her public recognition, and, on the other hand, an auditor having but little knowledge of music has been able to enjoy her recitals thoroughly. She has scored big success everywhere without having to resort to cheap, clap-trap methods savoring of vaudeville in order to win applause. Her manner is simple and charming and she wins out through the highest, most sincere artistry and sheer force of personality. One of the great factors in her success is her ability to make fascinating, unhackneyed programs.

To a representative of the MUSICAL COURIER, Mme. De Horvath recently said: "The time has come when the public and critics are tiring of the purely conventional program beginning with Bach or Beethoven and ending with Liszt, with a hackneyed group of Chopin in the middle. It takes

a great deal of time and thought to work out a program which is out of the beaten track and yet at the same time is equally appealing to musician and layman. However, such programs can be made, and the warm welcome they receive from critics and public makes it worth while for an artist to exert a little effort in that direction. I always prepare new sets of programs for each season. First, because of the return engagements which necessitate new programs, and, second, because learning new programs keeps the freshness and spontaneity in one's art and also prevents one from tiring of the old pieces through too frequent repetitions. I also believe in having interesting program notes on my recital programs. It helps in bringing out the message of the composer and composition to many a listener."

"I always look forward to my second appearance before a college or club audience, even more than the first, as I feel as though I were coming back to a lot of old friends. Take, for instance, my appearance at the Blue Mountain College, Miss. At the second program the audience was larger and the enthusiasm was much greater, in fact the audience was so large that the girls were forced to sit three in a seat. I broke my record at Bowling Green, Ky., for encores, playing no less than nineteen. In many places

## An Editorial from "The World's Greatest Newspaper" Chicago Daily Tribune April 7th, 1925

### MR. WHITEMAN'S JAZZ

Probably the auditors who packed the Auditorium last Sunday afternoon to hear Mr. Paul Whiteman and his jazz orchestra would, with relatively few exceptions, admit that while they know little about art, they do know what they like. But, though we are in the same modest state of knowledge, we are going to hazard the opinion that there is not existent today in the world a more vital and promising expression of art than Mr. Whiteman presents. For all his genial informality and unpretentiousness, the music Mr. Whiteman offers is something which means and is going to mean much to us in America and to musical art in the world.

Our highbrows for years have talked much of the need of declaring our independence of old world forms and inspirations. Well, here we have it, in musical forms which are as intensely and significantly American as Verdi's are Italian or Schumann or Wagner, German. It is as racy of our soil as a Russian folk song is of Russia. It is the rush of our racing streets. It has all the bright contrasts of our racial conglomerate, but they are now forming in designs of real harmony and meaning. It has our moods and our spirit, our impudence and irreverence, our joy in speed and force. But it can sigh as well as laugh, and in the midst of its boisterous cynicism and surface brilliancies it opens glimpses of quiet underdeeps and sudden sweeps of feeling which show how far its eventual achievements will go.

Already, if a layman's opinion is worth anything, we should say that American musical genius has in ragtime and jazz contributed something of great vitality to the art of music, in its rhythms and new instrumental colorings. But beyond our elemental pleasure in all that, we as Americans can be stirred by it as a very significant and remarkable expression of American temperament and national genius, a spontaneous combustion, like all great national art, from the life of the people, not a self-conscious effort to be American, to be national, or to be original or different.

That, as we suspect, is the way all great national forms of art have come. Organized efforts to foster American art, it has always been our opinion, are futile and without understanding of the nature of artistic creation. A real national art impulse needs no fostering. It bursts forth from the national life with a force which nothing can smother or control.

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Daguerre photo  
CECILE DE HORVATH.

the president of the college had to get up and stop the students from further demand, fearing that the pupils were imposing on me, but I always insisted that I was not tired of playing the piano and was only too happy to give the students all they wanted.

"At Henderson-Brown College I appeared three times, and the critic on the leading paper there said: 'No pianist has ever visited Henderson-Brown who has so thoroughly inspired and impressed her audience as Mme. De Horvath.' Such notices as that make me feel very happy."

Last January Mme. De Horvath gave a recital in New York City and scored an exceptional success. The critics gave her every quality a pianist can have and commented on her versatility of style, her "brilliant virtuosity, rich emotional style, poetry, charm, fluid pianistic speech" and many other things and were impressed with the "unflagging enthusiasm" of the audience.

In Bowling Green, Ky., she played before 1,500 people and was acclaimed "one of our foremost women pianists." At Fort Worth she is a great favorite. In Mississippi they regard her as a very interesting and charming little person, as well as the great artist that she is. In Gunnison, Colo., they declared her concert "the best ever given in Gunnison." In Elgin, Ill., the local manager wrote: "Concert great success. Mme. De Horvath electrifying. We certainly want her back again." The critic of the Manhattan (Kans.) Morning Chronicle proclaimed her "master of piano and crowd," and the paper of Hays (Kans.) said: "It is to be hoped she will be with us again for a return engagement." It is interesting to see how many times the word "thrill" is used in connection with her headlines and notices.

Mme. De Horvath says that she not only owes a great deal to the distinguished teachers she has had, but also that her father and husband have been the most potent influences in her career. Reared in an atmosphere of the highest culture, she was given a thorough college education as well as every musical advantage. Although her father was a college professor, he had a profound knowledge of music and was so instinctively the artist that he was always her severest critic. He undoubtedly "possessed the divine spark," Mme. De Horvath says, and was a tremendous inspiration to her. Her husband, Zolton de Horvath, is "a man as much like my father as anyone could be," says Mme. De Horvath, and he has continued the work her father began in creating this great artist. Although he is a business man, he, too, is a fine musician and a consummate artistic critic.

### Grand Rapids Enjoys Dayton Westminster Choir

GRAND RAPIDS, MICH., April 16.—The Dayton Westminster Choir made its third appearance before a local audience on April 3 at the Coliseum, giving unaccompanied and from memory an excellent program of sacred music. John Finley Williamson's directing hands played upon the choir as upon a huge instrument, drawing forth desired tones and effects at will. Organ-like chords, violin-like interludes, bell-like resonances, beautiful pianissimos and shadings gave variety to a dignified and reverent rendition of four interesting groups, which included compositions from the sixteenth century to the present day. Special mention should be made of the

choirs' diction, the text being easily understood at the extreme ends of the large hall. Uga Nakado, a Japanese musician who came to America especially to study church and choral music with the choir, is singing with them on this tour.

### Activities of Grace Gardner's Pupils

Referring to the work being done by some of Grace Gardner's pupils, the Hillsboro Gazette recently said in part:

"The many friends of Grace G. Gardner will be gratified to know that the spring-time records the successful debut of several of her professional pupils from Cincinnati."

"Mrs. Homer Bernhart, who possesses a very beautiful lyric soprano voice, has been engaged and touring as a leading soprano with one of the Chicago Opera companies whose engagements are already booked for many of the largest cities to the Pacific Coast. Louette Richel Luecke, a dramatic soprano, with a wonderful voice, and Emilie Fulmer, a fine contralto of exceptional range, make their debut in separate song recitals in Chicago the last of this month, and are under the management of one of the finest concert bureaus of Chicago as their career is to be devoted largely to recital work. Howard Hafford, the great favorite radio tenor, whose glorious voice has been under the careful training of Miss Gardner for nine years, has been engaged as the under-study for Dan Beddoe for the May festival work and has also been assigned several solo parts. Ida Anderson Klein, another of the delightful soprano voices, is recipient of many fine recital engagements in and around Cincinnati."

"Miss Gardner is certainly to be congratulated on the wonderful success of her many pupils, who are demonstrating her great method in voice production both in Europe and America, in concert, opera and oratorio. Some of Miss Gardner's pupils desire to continue their lessons with her during the summer at her home in Hillsboro."

### Hans Kindler Sails

Hans Kindler sailed on the Mauretania on April 22. He is going to Paris and London for a short stay in each city, to be back in America for his summer class, from July 1 to August 4, at Keene Valley, N. J., in the cool and beautiful Adirondacks.

One of the objects of Mr. Kindler's trip abroad is the part he is taking in arranging the chamber music festivals given by Mrs. F. S. Coolidge in Paris on May 23 and 24 and in London on May 28. The programs of these concerts will include works by Ravel, Malipiero, Pizzetti, Goossens, Reiser, Eichheim and Riegger—the latter's prize winning piece for four singers and chamber orchestra entitled *La Belle Dame Sans Merci* will be conducted by Mr. Kindler. There is also a new work by Ravel for flute, cello and piano, and a new trio by Pizzetti.

A second object which takes Mr. Kindler abroad is the fact that he is giving recitals in Paris and London. Next season promises to be a busy one for him, as he has engagements for several orchestral appearances and many concerts. Among other things he will perhaps play the new Boyle concerto which he presented to the public recently with the Chicago Symphony Orchestra, a suite, *From Jewish Life*; three pieces being written for him by Bloch, whose Sholomo he was the first to play in public, and a new sonata by Ornstein, whose earlier sonata he has also played. He has also an eighteenth century suite by Valentine for which he has arranged an accompaniment for orchestra.

### Northrup to Sing at Columbia

On April 29 Margaret Northrup, soprano, will appear in concert under the auspices of the Institute of Arts and Sciences of Columbia University in the theater of the new school of business. At this concert several selections written by the students of composition of the University will be presented.



CARL EDOUARDE,

who, for eleven years, has been the general musical director and first conductor of Broadway's oldest motion picture house. The Mark Strand Theater has been celebrating its eleventh anniversary and there is no one connected with the organization who deserves more credit for the high standards of the Strand through the past formative period than this well liked musician, whose geniality and capacity for making friends have added much to the popularity of the Mark Strand Theater.

## AN INTERVIEW WITH ELISABETH RETHBERG

The close of the Metropolitan Opera season in New York was productive among other things of an enthusiastic interview with Elisabeth Rethberg, soprano of Mr. Gatti-Casazza's famous organization. This youthful diva, whose beautiful voice has entranced thousands of hearers in the United States since she first arrived here three years ago, never tires of expressing her pleasure at the eager and grateful way in which the rank and file of America's music loving public takes to the higher forms of the melodic art and its interpreters. Mme. Rethberg exhibited to her caller stacks of letters and notes from enthusiasts who could not resist the urge to give written expression to their appreciation.

"This sort of thing was, of course, quite familiar to me in Europe," said the prima donna, "but I must say that I am more than usually pleased to find it also a custom on this side of the Atlantic, for nothing encourages so much as to find just this kind of evidence that one's efforts are not entirely in vain. When I sang in Dresden at the opera there I was fortunate in getting literally baskets full of this 'written applause'; likewise in other European cities where I appeared from time to time in opera and concert. Over there I believe it is an age-old custom to express one's appreciation thus, and as it is doubtless one of the finest instincts of mankind to do so, it naturally prevails here, too."

Here Mme. Rethberg interrupted herself. While talking she had been sorting some of the letters, and suddenly selected one which caused her to laugh gaily.

"I must tell you that at times I am sent good advice along with appreciation. Please listen to this: 'My one hope is that your success in this country will not go to your head and spoil it all. There is too much temperament among operatic prima donnas. They get what we Americans call swell heads.' Isn't that delicious? Well, I am happy to be able to inform this adviser that I can still buy the same sized hats as formerly, and hope to be able to do so always, providing some new style of enlarged headdress does not become fashionable."

The conversation turned to the more serious aspects of Mme. Rethberg's professional activity, and she spoke of the opera season just finished. Her caller mentioned the fact that she had sung the title part of the opening opera last November, Aida, and inquired if she liked to sing in Italian opera generally.

"Of course. To interpret a role by such great masters as Verdi or Puccini or others is for me a great pleasure, and I always strive to keep as closely as I know how to their intentions as they are indicated in the score. That, in my estimation, should be the artist's true service to the creator of a masterpiece."

Her opinion was next sought on the impressive revival of the Ring Cycle given this season.

"All credit is due to Mr. Gatti-Casazza for the masterly manner in which he restored the Ring operas to the repertory at the Metropolitan. I have taken part in these works numberless times in various large operatic centers abroad,

and can frankly say that I have never seen them given better than was the case here this season, and I am happy to have had a share in the undertaking, as I have also naturally had in the performances of other operas by my great Saxonian countryman, Richard Wagner.

"I am looking forward to going with the Metropolitan Company on tour to Atlanta and Cleveland, a new experience for me. In Atlanta I shall sing Elsa in Lohengrin, and in Cleveland Aida, Nedda in Pagliacci, and in the opera concert to be given there.

"After having appeared hundreds of times in concert in many of the principal cities of Europe, I recently gave my first American lieder recital in New York, now universally recognized as the musical capital of the world, just as Athens and Rome were once the cultural centers of ancient times. In New York one truly finds all the elements of a genuine international public, and a press whose critics are among the most discerning to be found anywhere. So when the New York press termed my Aeolian Hall recital a triumph, and the public gave unmistakable evidence of approval, I realized that I had made a good beginning indeed, and this is a statement which I can make with all the sincerity and gratitude at my command. I now feel encouraged to venture forth next year into the American concert field for an extensive tour.

"Following my appearances in Atlanta and Cleveland with the Metropolitan Opera, I shall return to New York early

THE PRIZE of the Prize Song: Elisabeth Rethberg poses as Eva in The Meistersingers.



PHOTO - CHARLES M. DAVIS, N.Y.

in May to sail on the steamer France for London, where in June I shall appear at Covent Garden in Aida and the Puccini repertory. Then to the Continent for a series of concert and opera engagements, following which I will take a vacation at my villa on Lago Maggiore and at my home in Saxony, previous to returning to America." H. C.

## De Reszke Funeral at Nice

The funeral of the late Jean de Reszke took place in Nice on Monday, April 6. Among those present at the Cathedral were the Grand Duke Andrew, King Manoel and Queen Augusta Victoria, Prince Andrew Galitzin, Count Rozinski, Major Berkeley Levett, representing the Duke of Connaught, the Governor of Nice, the Prefect of the Department, the Mayor and members of the Municipal Council and the Consular Corps. All of the pupils who

were in Nice were, of course, present, with many other representatives of the foreign colony, especially Americans. Masses of flowers were placed in the Cathedral, and a pall woven of natural violets was sent by the colleagues and pupils of the late master. The body was taken to Paris for burial at Montparnasse Cemetery.

## METROPOLITAN OPERA

(Continued from page 5)

Mr. Whitehill's art was outstanding in his unusually fine renditions of songs by Rubinstein, Gretchaninoff and Massenet, which netted him much sincere applause and many recalls. Miss Delaunois was heard in the Habanera from Carmen (Bizet). Mr. Wolfe created an excellent impres-

sion with his sonorous voice and artistic singing of In Diesen Heiligen Hallen, from the Magic Flute (Mozart). Miss Sabaneeva sang delightfully two arias by Rimsky-Korsakoff—Allez an bois from Snegourotchka, and La Fiancée du Czar. Mr. Ballester sang an aria from Un Ballo in Maschera (Verdi) and Miss Bourskaya rendered with much charm an aria from Pique Dame (Tschaikowsky).

## Waller Not to Be in Rochester

Frank Waller, who has been conducting the Rochester American Grand Opera Company, will resign at the end of this season. Eugene Goossens will become head of the operatic department of the Eastman School, in addition to his duties as conductor of the Rochester Philharmonic Orchestra.



WALTER W. NAUMBURG,

who, in memory of his father, the late Elkan Naumburg, has undertaken to meet the expenses of the first public recitals of a number of young artists. He has asked Alexander Lambert to act as chairman, with Mischa Elman and Richard Aldrich on a committee which shall select young artists ready to make their debuts and to begin their professional careers. For the present he will confine his attention to pianists and violinists. The National Music League will conduct the preliminary auditions and will recommend to the committee named above those young artists whom it deems worthy of consideration. All applications must be made in writing to the National Music League, Steinway Building, 109 West Fifty-seventh street, New York City.

## OVATION FOR MME. MÉRÖ

"She was a twin spirit to Mr. Men gelberg in the fiery brilliance with which she attacked the opening movement of the Tschaikowsky second concerto; she literally swept the keys. At the same time she knew exactly what measure of emotion to instill into the andante and rose to a tremendous climax in the finale, receiving an ovation at the conclusion of the concert." —New York Times, April 2, 1925.



Royal Atelier Photo

"Tschaikowsky's G major piano concerto was the remaining delight of the evening, from which it may be gathered that Yolanda Mérö was the soloist. James Huneker in his incredible estimate of the concerto (he found it 'more musical and imaginative' than the B flat minor) confidently promised it a place on twentieth-century programs. If it does infrequently gain such a place it is for virtually no other reason than Mme. Mérö's brilliant and impetuous playing. She alone seems to be able to keep its head above water." —New York Telegram and Evening Mail, April 2, 1925.

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# MUSICAL COURIER

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NEW YORK APRIL 23, 1925 No. 2350

Exit grand opera; enter baseball.

The exodus begins—Hans Kindler sails this week; Openshaw early in May.

In the spring the young man's fancy lightly turns to thoughts of—summer master classes—likewise girls!

The New York Sun is breaking all traditions of American daily journalism, by publishing frequent editorials on musical subjects.

What with the eternal dissensions in French political circles, one might imagine its members to be the personnel of a grand opera company.

It is not to be assumed that Chaliapin has gone to the devil just because in Mefistofele he sings the role of Satan, and in Faust that of Mephistopheles.

There should not be so much outcry against breaking the Prohibition law. The modernistic composers are breaking every law written by the harmony teachers.

New York music critics read with envious mind that in China the Government has forbidden all music for one month, in respect to the memory of the recently deceased Dr. Sun-Yat-Sen.

News from the Omaha Symphony soon. It has not yet been released but is on its way and is good, as all those interested in the upward trend of American symphony orchestras will agree—when they hear it.

The announcement by Fortune Gallo that his regular San Carlo Opera Company will give at least one performance in English every week next season is of importance, and will receive due attention in next week's issue of the MUSICAL COURIER.

Goldman's march, On the Mall, has for its theme E, F, G—Edwin Franko Goldman—as one of the MUSICAL COURIER editors noticed when it was played at the rousing demonstration given the Goldman Band at Carnegie Hall, April 17.

The other day nearly all the music critics were gathered together at a coffee house to bid adieu to William J. Guard, who will guide the publicity of the Metropolitan Opera House while it is on tour this month. Some one at the party made the observation that the musical performers and composers missed

a great chance in not duplicating the recent happening in Sofia, and throwing a bomb into the midst of the quill drivers. That is our idea of a ghastly joke.

In another column there appears a letter from the manager of Town Hall denying rumors and statements to the effect that that auditorium will be less and less available for recitals as time goes on. With the eventual closing of Carnegie Hall and Aeolian Hall coming, it is particularly interesting.

Henry Hadley, newly reappointed associate conductor of the New York Philharmonic Orchestra, found an extremely sympathetic audience in Chicago when he went there a few days ago to conduct his Resurgam. The work was received with great enthusiasm by the public, and the critics praised it highly.

Theodore Stearns, American, is writing an opera, and is going to Europe to finish it. Deems Taylor, American, has been commissioned to write an opera, and is going to Europe to start it. Arthur Train and Ernest Schelling, Americans, are collaborating on an opera, and they went to Europe to get local color. Our smile is like Mona Lisa's.

More musical merriment will come to the Metropolitan next season when Gianni Schicchi and The Bartered Bride are revived. Both are delicate pieces of operatic entertainment. By the way, their humor would lose nothing, and the audience would gain much, if the texts were to be translated into English and sung in that somewhat neglected language.

The Mikado is with us again and what a merry, melodious and magnificently clever work it is. Gilbert and Sullivan's masterpiece seems to stand the test of time better than any other comic opera ever written, and still serves as the outstanding model for those librettists and composers who strive for art when they write in the lighter lyrical forms. There are not many such, to be sure.

"Since the Juilliard Foundation abandoned its policy of supporting promising American students in Europe, are there any piano scholarships anywhere in Europe or Great Britain available for American pupils?" This question was asked us the other day and after diligent delving we could not discover a single one. If some reader happens to know of any which have escaped our notice, we should appreciate a letter telling where and what they are.

There is a certain young singing lady who ought to blush very deeply with pleasure when she reads what Ernest Newman wrote about her when he returned to England and reviewed his American experiences in the London Sunday Times. Here it is: "The woman singer who interested me most was Rosa Ponselle. I saw her only in the faded and rather absurd part of the heroine in Meyerbeer's L'Africaine, but I argued that a singer who could make me believe in the reality of that character must be an actress of unusual intelligence. She has a fine voice; is, I am told, very young, and altogether seemed to me to be the greatest promise."

The World of April 11 tells how Louis Barthou, former Premier of France, six times a Cabinet Minister, President of the Reparation Commission, Senator and member of the French Academy, walked along the Faubourg St. Honore the other day, and elbowed his way through the crowds without being recognized by any one. A little while after, Firpo, the pugilist, traversed the same route, and no sooner had the Argentine fighter appeared than shouts arose on all sides, "There is Firpo!" "Vive Firpo." Et tu, Paris? We thought that such things existed only in America, where the current illness of Babe Ruth, the baseball player, is having incalculable more newspaper space and comment than were given not long ago to the death of Puccini.

It is an ill wind that blows—if Carnegie Hall hadn't been sold, though it is stated that it will still be available for concerts for several years to come, in all probability the New York Symphony would not have started to give its Sunday concerts next season at the Mecca Temple which will seat around 4,000 people instead of approximately one-third of that number which Aeolian Hall has been accommodating for years in this series. There will be two series of ten concerts each and rear balcony tickets will be sold as low as \$3.15 for ten concerts and \$5.60 for the entire twenty. There will be 662 balcony seats at 35 cents; 519 balcony seats at 50 cents; 608 dress circle seats at 75 cents; 565 dress circle seats at \$1; 150 dress circle seats at \$1.50; 900 parquet seats at \$1.50. This is in no sense intended as a free advertisement for the New York Symphony but

## NATIONAL MUSIC LEAGUE

There are, and have been for a long time, two problems for the concert artist in America of which few aspiring students realize the existence.

It is well that they do not, for at the school age it is best that young people should have absolute confidence in the result, provided they work hard and faithfully at their studies and succeed in attaining sufficient proficiency for the artistic career.

But the result is by no means certain. It is one thing to manufacture goods, quite another thing to sell them; and the sales organization of music life in America is exceedingly complex and expensive to command.

The problem really separates itself into two categories, as it applies, on the one hand, to those who have great ability and no funds to launch it, and, on the other hand, to those who have moderate ability—whether they have money or not.

Both cases are in the nature of tragedies. There are plenty of concert engagements awaiting low-priced artists, but few of the regular managers care to handle what seems to them small business. There is a ladder leading straight up to the heights for every young genius emerging from the studio, if only he can get his foot on it—but that often appears to be an insurmountable task.

The National Music League proposes to aid in the solution of these two problems. The League will constitute itself manager for young artists. If these artists make good they will no doubt pass on into the hands of the regular managers. The League will try to give them their chance.

Probably the League will be a sort of employment agency carrying lists of names, photographs and other data so that prospective customers can select for themselves. In the very nature of things, some artists will meet immediate favor and will soon be in regular demand; others will fail and will be forced to recognize their own limitations.

Both results will be highly valuable, and it is not at all certain but that the latter will prove to be the more valuable of the two. For there is nothing more deplorable in the world of art than the artist who forever retains the belief that he would have been a success—if he had only had the chance.

The League, if it attains present expectations, will give pretty nearly every artist a chance, and each one should soon find himself in his own appointed niche. In art it is ever true that many are called but few are chosen, and the League proposes to let the public do the choosing.

Probably even the most self-deluded of artists will accept the public's thumbs-down as final, though some there will be, of course, who are so greatly enamored of self that they will always believe themselves misunderstood.

However, the League will do what it can, and that is much.

merely to call the attention to the fact that it is the first organization really to bring things to a point where the best of music can be heard at a reasonable price.

Congratulations to Mr. Gatti-Casazza and congratulations to ourselves on the extremely interesting and vital list of operas which he announces for next year. Those who have accused Mr. Gatti of too much musical conservatism are refuted by this announcement. We withdraw what we said a few weeks ago about the lack of necessity of reviving such an opera as Spontini's La Vestale, which in its classic form and beauty will act as the perfect leaven in this mass of modern dough.

Another picturesque New York figure taken away unexpectedly by the hand of death was the late Charles Shul, perhaps better known under the sobriquet of Old Ironhands. Shul made a living out of the umbrella and cane business, but his love was for the opera and his delight to be of service to operatic singers. For many years he ran a private clause to the honor of such as hired him and the profit of himself. To see him, upon the arrival of new artists or the return of old ones scurrying about the steamship piers like a pea in a hot skillet, was to realize the height of industry. His funny little figure, always clad in garments much too big for it, and the rusty brown derby, which was swept to the ground in a low bow on the least occasion, will be missed.

## VARIATIONS

By the Editor-in-Chief

The truth of the following is vouched for by a talented pianist whom we never have caught in a fib. He found himself seated next to an elderly lady at a recent New York Symphony Orchestra concert, when the program presented Elgar's E flat Symphony and then Liszt's Les Preludes. During the entire first movement of the symphony she read her program notes carefully. Then, following the applause, she closed the booklet and listened intently to the music. When it ceased again, she clapped her hands loudly and long, and then turned to her unfamiliar neighbor, whom she addressed fervently in her excitement: "Wasn't it wonderful, just perfectly marvelous? I never heard anything like it! Such clarity, such truth, such eloquence. Every thought and theme brought out so clearly. Life is, indeed, only a preparation for death. And how that great piece of music illustrates the pomp, the glitter, the empty triumphs of our existence, the many intervening struggles and tragedies, with here and there a few intervals of joy, of merriment, of love. The whole thing is painted by Liszt in tone as though he used brush, easel and colors. I never was so impressed, so profoundly affected, so—"

"And well you might be," observed the pianist-listener, "for what you heard just now was not Les Preludes by Liszt, but the second movement of the symphony by Elgar."

A question from a singer asking advice as to what articles of diet help tone production, sent us scurrying to our files, and we have been able to unearth this, from the pen of the late Louis Elson, the Boston critic:

"In ancient Athens the singers often used a demulcent containing gum tragacanth. Onions and garlic were considered beneficial to the voice. Eels and starchy vegetables were also recommended. Cubeb, gum arabic, gum tragacanth, extract of pine, oil of almonds and thyme oil were among the remedies and preservatives used by the Athenian public singers.

"Our modern opera singers have not changed much from such remedies. Yet there is much difference among operatic stars as to what is best to use for toning up the throat. In a long career as musical critic the present writer has been brought in contact with many vocal celebrities and has garnered up some of their favorite prescriptions. Here are a few of them:

"A very prominent English tenor used sherry and egg shaken up just before going on the stage. A celebrated alto pinned her faith upon cold tea with a slice of lemon squeezed into it. A distinguished baritone believed that a few raw oysters were beneficial to the song following after them. Usually all doctors agree that smoking dries the throat and is prejudicial to good singing, but two eminent basses, one German and one English, constantly smoked in the greenroom, one of them telling the present writer that he believed it kept the throat warm and prevented taking cold. One great Swedish soprano would often eat, or at least chew, a salt pickle before going on to sing. In short, scarcely any two singers seem to agree upon a prescription in this important matter. Yet a single exception may be made here. Three very prominent singers, one of them the greatest living soprano, have turned to light draughts of champagne when singing under a cold or in a fatigued condition."

Under the caption of "To Study Music in Paris," the Los Angeles Examiner of recent date runs this paragraph: "Dorothy Kramer, Huntington Park, Southland grand opera singer, sails Mail 25 for the French capital where she will be enrolled under Prof. Gene Derisky." The reporter must have obtained his information by telephone, and "Gene Derisky" seems to be the nearest name he could get to that of the late Jean De Reszke.

Parsifal was broadcasted from the Berlin Opera on Good Friday. Maybe some of its absurdities were less glaring that way.

Those radicals who say that they like all the modernistic music must have either a great sense of charity or a great sense of humor.

In the Pittsburgh Post of March 8, Harvey B. Gaul handles humorously a subject that well deserves to be so handled. He talks of the maudlin and sentimental male who feels that he must sob out his sorrowfulness in song. Mr. Gaul attended a college banquet and heard an otherwise staid body

of men indulge in the tawdriest kind of vocal lachrymosity. He says that man is "by far the weeper of the two well-known sexes," when it comes to expression in song, and he continues:

Did you ever hear a woman singing such truck as Smilin' Through? Such sugar-coated pellets are attempted only by tenors. Mother o'Mine is essentially a masculine bit of sentimental tosh. As for Henley's Invictus with its childish swashbucklings; that ditty is fit only for 16-year-old baritones, and yet it is attempted by every self-admitted, hairy-chested tenor and bass. Every tenor in the world at one time or another has had his fling at "Mother Macree," but did you ever hear of a soprano growing homesick over Father Machree? You did not.

Sing Me a Song of a Lad That Is Gone is essentially male stuff and much used by gentlemanly baritones, but no alto has ever been known to whine over her lost girlhood or even care a snap about it. A Son of the Desert Am I is the type of stuff our bravura boys exhale when feeling particularly virile. Who was it sang such glucose sob-bringers as You Made Me What I Am Today? Was it a woman? It certainly was not. It was some full-throated, he-man tenor with a tear on each note.

And so one might go on through a fairly long program. Women have too much sense of proportion, one might say too much humor, to ever indulge in the type of piffle purveyed by men singers. You put a man and a woman on the same program and the woman will always present a better list. We had this only a short time ago when Dusolina and De Gogorza were here.

Are there any men singers who present a program that is comparable with Gerhardt or Schumann-Heink? We can't think of any if there are. Certainly McCormack, Chaliapin, Graeber, Schipa and the rest who have been here have very little to say that is profitable. Not one man that has put on the list that Elsa Alsen gave. Most of the things they sang were lavender and lilac boudoir tunes.

We'd like to think well of men singers; we'd like to think them as fine and virile, as strong and big as they think themselves to be, but after hearing most of them, we are convinced that it is nothing but swanking vanity and that whatever vitality they possess goes out through the tear ducts. Men write Reveries and Meditations for men to play and they indite such ready matter as The Builder Am I.

The Grand Rapids, Mich., Herald has a variation of an old story:

## IN SCHOOL

Teacher—"What is an octopus?"

Young America—"I think it is a double quartet."

The original version ran like this:

Mezzo—"What is the difference between an octopus and an octet?"

Forte—"I don't know; I never heard an octopus."

Some systems are difficult to explain. The State Department refused to let Count Karolyi speak in this country, but it permits foreign composers to be as radical and revolutionary here in their works as they desire.

"Erin" lead-pencils this note: "You are always trying to be impish at the expense of Irish music and Irish composers with your 'Siegfried O'Houlihan' pleasantries. Do you know that the Old Sod really gave birth to a number of distinguished composers? No? Well, there are Michael Kelly, 1762-1826; Sir John Stevenson, 1761-1833; J. Moorehead, 1797-1868; "Tom" Cooke, 1782-1848; Michael Balfe, 1808-1870; J. L. Molloy, 1837-1910; Sir C. V. Villiers Stanford, 1852; and last but by no means least, Augusta M. A. Holmes, 1847-1903, easily one of the most gifted women composers known in the history of music."

The Telegram-Mail is not gallant to the operatic great ones when it gives this definition: "Fame: a little space on the front page that a murderer will occupy tomorrow."

Keats was wrong for once, and that was when he wrote: "He ne'er is crowned with immortality who fears to follow where airy voices lead." Toscanini achieved fame by forcing the airy voices to follow him.

One thing we simply cannot understand and that is, how Great Britain can spend \$1,580,000,000 per year for intoxicants, and yet give to the world such dry musical works as most of her composers turn out.

We belong to those who believe that music cannot properly be described in words, but if we had to make an exception, we would point out Paul Rosenfeld's remarkable Petrouchka analysis in his Musical Portraits. The penetrative passages read as follows:

"The score of Petrouchka is alive marvelously with the rank, garish life of a cheap fair. Its bubbling flutes, seething instrumental cauldron, concertina-rhythms and

bright gaudy colors conjure up the movement of the crowds that surge about the amusement booths, paint to the life the little flying flags, the gestures of the showmen, the bright balloons, the shooting-galleries, the gipsy tents, the crudely stained canvas walls, the groups of coachmen and servant girls and children in their holiday finery. At moments one can even smell the sausages frying.

"For Stravinsky is one of those composers, found scattered all along the pathway of his art, who augment the expressiveness of music through direct imitation of nature. His imagination seems to be free, bound in nowise by what other men have adjudged music to be, and by what their practice has made it seem . . . He plays with his elements as capriciously as the child plays with paper and crayons. He amuses himself with each instrument of the band careless of its customary uses. There are times when Stravinsky comes into the solemn conclave of musicians like a gamin with trumpet and drum. He disports himself with the infinitely dignified string quartet, tenor and bass. Every tenor in the world at one time or another has had his fling at "Mother Macree," but did you ever hear of a soprano growing homesick over Father Machree? You did not.

"Sing Me a Song of a Lad That Is Gone is essentially male stuff and much used by gentlemanly baritones, but no alto has ever been known to whine over her lost girlhood or even care a snap about it. A Son of the Desert Am I is the type of stuff our bravura boys exhale when feeling particularly virile. Who was it sang such glucose sob-bringers as You Made Me What I Am Today? Was it a woman? It certainly was not. It was some full-throated, he-man tenor with a tear on each note.

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One of the things which time does not wither, nor custom stale, is the size of the Italian attendance at Trovatore performances. Last Saturday evening just before it closed its doors for 1924-25, the Metropolitan gave its only hearing this season of Verdi's best known opera. So many persons were turned away that an overflow performance could have been given outside for the benefit of the disappointed crowd. When Pelleas and Melisande or Tristan and Isolde are in evidence at the Metropolitan, the Italians are not. The world considers Italians opera loving, but always forgets to add that they love only Italian operas.

Walter Damrosch conducted his 4,000th concert recently. We could imagine an eye-glassed lady of uncertain age rushing to the artist's room afterward, and exclaiming: "Oh, Mr. Damrosch, let me congratulate you. I suppose you don't remember me, but I was introduced to you at your 1,789th concert. Don't you recollect now? You played something by Beethoven that day, and it was raining."

That calm, unexcited throb is the even pulse beat of American symphonic and operatic composers who read the recent news that the public bought \$80,000,000 worth of Dodge motor stock within twenty-four hours after it had been placed on the market.

Radio listeners soon will be enabled to see the performers, but if inventors wish to be kind they should refrain from devising anything whereby the comments of the listeners may be heard at the transmitting end.

This musical quiet for the next five months or so is bound to make some of us very uneasy. Heaven only knows what the ultra modernistic composers will be up to during the summer.

Eugen d'Albert, famous veteran giver of piano recitals, is out with some good advice to his less experienced colleagues of the keyboard, regarding the construction of their programs. "It is no easy matter," says Eugen—we always have wondered where that final "e" went—"to make the proper selection of Beethoven works, especially when there are several on the program. For example, the Appassionata sonata with the Eroica variations, and the op. 31, No. 3, sonata with the two rondos in G major, form excellent combinations. The Appassionata also fits well with the Waldstein sonata. Of the late sonatas, the op. 110 and op. 111 pair splendidly. The Hammerklavier sonata is hardly appropriate for concert

performance. Op. 101 and op. 111 make good partners. Op. 109 is not the best concert number imaginable, but can be made acceptable if played together with op. 110 or op. 111. Of the shorter sonatas, a good triple selection consists of op. 13, op. 27, No. 2, and op. 28, or op. 31, No. 2. The op. 90 (E minor) may be played with op. 53 or op. 57. To my way of thinking, the sonatas op. 10, op. 22 and op. 31, No. 1, should be used only for family music making at home. Op. 81 ought to be played alone. Chopin should not follow the Waldstein sonata; Schumann or Schubert would be better. There is no rule which makes it necessary to open a program with Beethoven. The Appassionata, with its flow of passion and its effective outward construction, makes a good number for the middle of the program. To open with Bach and follow immediately with Beethoven is not advisable, for that arrangement has become too hackneyed. It is better to consider the character of the works rather than their chronological arrangement in making up a list for concert. A recital of one hour and a half is long enough; the player should not tire his audience." The last seven words of the foregoing seem to us to be not without distinct value.

We met a young soprano the other day with a fine voice, who did not desire to go into grand opera, but was seeking an opening in musical comedy. We shall not reveal her identity for fear that some operatic vocal instructor might get hold of her and warp her intelligence.

All prima donnas are not jealous of their rivals. One of the Metropolitan Opera House songbirds went to hear an ex-member of the company, Mary Mellish, when she sang the leading role in *Natja*, the operetta constructed of Tschaikowsky's music. The visitor was very enthusiastic about what she heard, and when she returned to the Metropolitan she bubbled over with enthusiasm regarding Miss Mellish's work, and exclaimed to her listening colleagues: "And just think, Tschaikowsky wrote the music especially for Mary!"

The Metropolitan will produce next season John Alden Carpenter's new ballet, *Skyscrapers*. It should have large houses. Meanwhile Mr. Carpenter denies indignantly that his score contains any paraphrased allusions to Debussy's *Clouds*, Wagner's *Evening Star*, Holst's *Planets*, Mascagni's *Hymn to the Sun*. Mr. Carpenter threatens, too, to sue for criminal libel any critic who shall say after the première, "It is elevated music, with concrete themes well cemented together"; and the composer intends to take the law into his hands, if some quill driver should take it into his vicious head to write: "The house came down."

As for us, it will be no novelty to look up to John Alden Carpenter's music.

We have just finished studying the statistical list of operas given at the Metropolitan last winter, but the only significant facts we gathered were that Rheingold had one performance and Dinorah had two; and that Tristan and Isolde had two performances, and Giovanni Gallurese had four.

At an evening party not long ago, we came to the belief that the only perfect example of contempt is the feeling entertained by the classical pianist, for the jazz player who has been surrounded and dragged to the keyboard by a bevy of admiring young women.

If Hindenburg is elected in Germany, that may restore the monarchy, and if the monarchy revives, that may bring back the titles of Königlich Kaiserlicher Generalmusikdirektor, and Grossherzogliche Kammersängerin, to say nothing of Grossfürstlicher Hofoperintendant.

There is no unmixed joy in life. Hardly has Mengelberg finished giving us two performances of Mahler's second symphony, than he announces that next season he will play here the eighth symphony by the same composer. Which section of our public is it that cries out madly for these Mahler performances? What induces Mengelberg to decide upon them? In the phrase of the moment, how does he get that way? There is danger that he might at any instant lift upon us a cycle of all the Mahler symphonies. If he does so, and Amundsen at that time is ready for another dash to the North or South Pole, by balloon or sled, his party will be offered the services, in any capacity, of a certain dazed and furtively fleeing musical editor.

LEONARD LIEBLING.

### R. S. ON MODERNITY

Richard Strauss, surrounded by his son and his daughter-in-law, has just been down in Spain for a vacation, leaving his wife at home, and also to do a little conducting, for the first time, at the Royal Opera House in Madrid. Our correspondent there, Dr. Edgar Istel, formerly a well known critic in Germany, saw the famous R. S. at a performance of a native Spanish opera and chatted with him. He writes:

"I took the opportunity of speaking with the German master and discussing with him some interesting problems of modern music. The conversation was distinctly private, as Strauss persistently refused to grant any interviews for reasons of his ill-health. He looked the picture of radiant health and was in the best of spirits. He commented favorably on the well-worked and sonorous score of the young Spanish composer's opera, and also upon the excellent performance by the splendid orchestra and Arbós, who has been a close friend of Strauss for forty years.

"Thereupon Strauss made some pertinent remarks concerning the 'very latest' in music. He opined that in reality atonality was nothing new, since he himself had introduced it in *Salomé*. But in doing so he had followed very definite artistic objects, and not tried to create a system, like the young composers of today, whose music was absolutely incomprehensible to him. 'But,' he added, 'what should these young people do? Music, from Bach to Wagner, has practically exhausted everything. Now in order to do something new, one has to take a radically different line. Something or other may crystallize out of all this—one simply has to wait.'

"Speaking of dissonance, which he considered valid only as contrast to consonance, he said that one of the young ones had told him one might as easily think the other way around, making consonance the exception instead of the rule. 'Also an opinion,' was his judgment. 'But,' he added, 'I can listen to triads for hours without tiring, while a few minutes of these dissonances put my nerves on edge. The beginning and end of music, after all, is melody.'

"As I write this I learn that Strauss is to conduct at the Royal Opera in Madrid on his return from Andalusia, where he is now going for a holiday."

### SAYS H. T. P.

H. T. P., writing in the Boston Evening Transcript, accords two full columns of superlative cleverness and truthful praise to the recent Boston program of the New York String Quartet. His remarks are too extended to quote in full, much as it would be our pleasure and privilege so to do, but the opening paragraphs will serve to show the trend—and give food for much thought as well:

At last it has come, with pleasure in its train—a chamber-concert in Boston that forsook the best models (as they are believed to be); embarked upon another choice of music; outspread another manner of playing. Not a repertory piece nor even a classic stood upon the program—no Haydn, no Mozart, no Beethoven of opus 18 or opus 59, no Schubert either of the trout or of death and the maiden, not a bar of Schumann or a measure of Brahms. Instead, the romantic and autobiographic quartet of Smetana the Czech, with a polka in it; the perennially neglected Quintet of Franck, perennially alight with many a fine-strung ardor; four "Poems" of a woman-composer in this our day, present to receive the answering applause and take the pianist's share in Franck's music—no other in short than Miss Leginska.

As different were the sounding voices. Evidently, they had taken not a thought of the ways, present or past, of "The Flonzaleys." Plainly, they are not minded to the rules and inhibitions of classical rectitude, whereby "the music shall speak for itself." Rather, they would heat it with their fervors; spur it with their vigors; sharpen it upon the keen edge of instinct and sympathy. It was the New York String Quartet, playing for the first time in Boston, that dared these dreadful departures. Yet the ceiling of Jordan Hall fell not upon their irreverent heads; nor did any plain-clothes men scribble in little notebooks about these "radical" proceedings. Quite the contrary; a numerous and intelligent audience heard them with satisfaction; rewarded them with hearty applause; departing, met the zest of the spring night with the zest of its own pleasure.

### FRANKFURT'S EXPERIMENT

Frankfurt goes us one better on the matter of radio fees, as the story printed in last week's MUSICAL COURIER serves to show. Its opera singers having objected to making additional profit for the Municipal Theater without any additional profit to themselves, sued the city—and won. They are now to get ten per cent. increase in their salaries whenever the opera in which they are taking part is broadcasted.

That is interesting in more ways than one. It shows, in the first place, that the broadcasters in Germany have to pay for the privilege of broadcasting. It shows that there is some chance of legal justice for the performers themselves. It is, alas! quite impossible to imagine any similar instance in America. To get even the beginning of justice here it will be—and has already proved to be—necessary to go to Washington to get a new bill passed to afford protection in what one would suppose to be the most elemental questions of the right and title to personal property.

It appears that nowhere in all Europe have the broadcasters been permitted to play fast and loose with the music business, destroying it in order to enrich themselves, as they have in America. Of

course, some time something will be done about it here, but meantime enormous injury is resulting from the spread of the radio business. And the end is not in sight.

### THE CRITIC

Edgar Selwyn, an American theatrical producer, gave out an interview in London recently to the effect that "America has really suppressed the dramatic critic. He does enormous harm. The people of New York no longer pay the slightest attention to what the critics say." That is only partly true, and possibly with Mr. Selwyn the wish is father to the thought. The dramatic critics have suffered a decrease of importance chiefly because the public of today knows a great deal more than it used to, and formulates its own opinions to a very large extent. At one time there were only a few theaters in New York, our daily newspapers were smaller and easier to read, and the telephone, wireless, magazines, moving pictures, and the radio, had not brought the whole world closer together and spread information in quarters where previously it penetrated only with difficulty or not at all. Many persons still like to read, and do read, thoughtful and dignified writing about plays and acting. In music the critic also has lost some of his former weight in formulating public opinion, and for the same reasons that apply to the dramatic critic and the theater. In addition, the mechanical pianos and phonographs, with selections recorded by the best artists, have served to educate persons musically in their homes. The old style of musical criticism, consisting of technical analysis and historical reviewing, is not read at all by the general public, but interests only a limited number of professionals. The average reader, if he pays any attention whatsoever to musical criticism, confines himself to the writers who have a knack for presenting their material in a direct, untechnical, and entertaining way, not too detailed, not too long, not too dry. The kind of music criticism that still is produced by a few writers belongs in the classrooms of conservatories, but not in the columns of the daily newspapers.

### THE METROPOLITAN WINS

The season always ends in statistics. Last week the regular Metropolitan Opera season and the regular season of the Philharmonic Orchestra both ended and figures on these came to our desk. The championship this year rests with the Metropolitan (although these figures are based on the assumption that the after-season in Atlanta, Cleveland and Rochester will be carried out as planned). The total number of opera performances by the Metropolitan between November 3, when the season began, and May 6, when it will end, 185 days in all, is 223. Thus the Metropolitan has been giving opera considerably more than once a day the entire winter; to be exact, one opera every twenty hours, minus a few minutes. The Philharmonic on the other hand, with the season beginning October 16 and extending to April 14 (182 days), has given, including the ten children's concerts, only 113 performances, an average of one concert every thirty-eight hours plus a few minutes. This establishes without question the fact that opera is a swifter sport than symphony, just as tennis is swifter than golf; and what that proves only Heaven itself knows.

### FRANZ LISZT—AUSTRIAN

Many are the mysteries of the peace treaties which closed the war, and the border regulations of Central Europe which resulted from them. Little is left of the Austria that was, but through a sheer irony of fate, the little piece of Hungary which fell to Austria as the result of the peace treaty and in partial reimbursement for her enormous losses of land, includes the small city of Raiding where Franz Liszt was born in 1811. Thus Franz Liszt, most Magyar of all composers and author of the celebrated Hungarian Rhapsodies, is now—an Austrian subject and co-national of that long list of great Austrian composers which opened with good old Papa Haydn and Mozart. Needless to say, the Austrians, happy over this addition to the ranks of their national heroes of music, are making adequate preparations to welcome Liszt in their community. His monument at Raiding will shortly have a German inscription, in addition to the original Hungarian one, to start with, and the Gesellschaft der Musikfreunde, of Vienna, is planning official festivities to commemorate the historical event.

### JERITZA HUMOR

Maria Jeritza, finishing a thoroughly successful concert tour, which took her all the way to California, sailed for Paris on the Olympic last Saturday. She will, by the way (and this is the first announcement)

**The Town Hall Available**

To the Musical Courier: April 13, 1925.

The following statement was recently published—not in your paper:

"When Aeolian Hall shuts its doors in 1929 there will be a serious shortage in auditoriums for concerts in New York. Town Hall, as its endowment increases, is obliged each year to devote more time to civic enterprises, and it is probable that there will be fewer concert dates open."

Inasmuch as the above paragraph is entirely misleading and has no foundation in fact, and inasmuch as similar rumors have been circulated ever since the opening of Town Hall in 1921, it seems proper at this time to make a public statement as to the policy of the Town Hall.

It is true that as our Endowment increases, more time and money will be devoted to community enterprises, but it is our conviction that music forms quite as important a part of community life as do such civic matters as subways and housing. There has never been a time—and there probably never will be a time—when the number of meetings to discuss civic problems will require more than a few evenings a month. Thus the remainder of the time is and will continue to be available for musical and other engagements. As the Endowment grows, it is the intention of the trustees of the Town Hall to form a Committee on Music to plan a program for our institution which may be of as great importance in the musical field as our present program is in educational and civic work.

Even now, with some of our obligations still undischarged, Town Hall has become a useful force in the musical world through the action of its trustees in

1. Cooperating closely with the City Music League, whose purpose is, like ours, constructive civic and educational work along musical lines, and in granting the use of the hall at the bare cost of lighting and heating whenever their membership concerts are held.

2. Granting the use of the hall at a nominal fee to organizations that wish to present an educational musical program, to which the public is invited without charge.

Each year we shall continue to do a little more to make Town Hall significant in the realm of music.

I hope very much that you will publish this statement as it will serve to clarify in the public mind the purposes for which the Town Hall was founded, and which its board of trustees hopes to attain.

(Signed) FRANCES E. KEEGAN, Assistant Manager.

sing three performances at Covent Garden this summer, her famous Tosca and two others not yet determined on. Mme. Jeritza, it seems, has learned something of American humor since she has lived over here with us. Asked by the Vossische Zeitung, Berlin, for her opinion on modern music, she wrote:

Permit me to inform you that my secretary and literary counsellor is now occupied with the compilation of my new

**TUNING-IN WITH EUROPE**

We recently had the pleasure of a cup of tea (oh, yes—you cannot do without it in London!) with John Coates, who at fifty-nine is about to set sail for America for the first time in his artistic career. Mr. Coates is more than a singer—to call him a tenor is almost an anomaly—he is what you might call a singing litterateur and musicologue. He has obviously studied music in the light of literature, literature in the light of music, and both in the light of history. All of which—from making them “dry”—has made his recitals so unique and delightfully entertaining. He is not among the last of those who have stimulated the English musical renaissance by the revival of the old English masters. He would indeed, if he were not so bafflingly young, deserve to be called the grand old man of Elizabethan song.

John Coates, by the way, is no relative of Albert, although there are points of resemblance between them. I remember one of my first concerts in London, at the Queen's Hall, at which the conductor was Albert Coates, the soloist John Coates, while Henry Coates was the author of the program notes. Coates, in any case, is a name to be reckoned with in British musical life. The ancestors of John Coates have been singers for two hundred years and an eighteenth century Coates, with his music roll, looks out of a gold frame over John Coates' fireplace.

Before these lines appear in print, perhaps, John Coates will have been heard in New York, on Shakespeare Day, in a program of Shakespearean poems, each in two settings, one old and one modern. That's the kind of program you do not meet with every day, and I am curious to see how New York likes that sort of thing. I hope I shall not be disappointed—with New York.

\* \* \*

The idea of taking a poem, or a favorite poetic sentiment and showing what composers of different times have done with it, is certainly an interesting one, and ought to be exploited beyond the bounds of Shakespearean poetry. As an especially striking comparison I contribute Gluck's *Che farò contra Berlin's*. What'll I do.

\* \* \*

An “American musician and impresario” named Joseph Fenston (where have we heard that name before?) has been giving Robin Legge, musical editor

memoirs, “I and the Hohenzollern.” Therefore I am not in a position to offer a contribution to your prized paper. Last but not least, is the question of modernist music a moot question? As you know, I love opera in which my ingenuous theatrical temperament can plunge downstairs and tear away curtains. Vocally, I prefer C major. Say, please, to your new composers, they must write for me a couple of these smart operas. Per aspera ad astra. C'est la vie.

**AMERICAN OPERA**

The success of the experiment of opera in English by the Rochester American Opera Company has been such that announcement is made that Vladimir Rosing, producing director of the company and also director of the operatic department of the Eastman School of Music, will relinquish the latter activity in order to devote himself exclusively to next year's operatic productions. The last of the four operas given by the company this season, with all-American casts throughout, was Carmen. The Rochester public was enthusiastic and so were the critics. S. S. Sabin wrote in the Rochester Democrat and Chronicle:

To one listener, knowing facts of the origin of this performance, it seemed perhaps as vital a demonstration as has been given, of the actual teaching that has been going on in the Eastman School of Music, and of the varied and highly educative accessories to that teaching which the school and its companion theater afford. Here was a colorful performance by young singers who eighteen months ago could not sing or act opera; here was a chorus that sang excellently and that made the stage a really intelligent panoply suggesting the life of the story being sung; here was scenic production admirably adequate but wholly simple—a masterly indication that opera does not demand huge carpentry exploits to make it effective; here were singers who sang with intelligent conception of what it is to sing dramatic text and to accompany that singing with action. More than all, here was a real ensemble performance—one that made its strongest appeal as a performance of Carmen, rather than a series of one or two personal performances.

**DESERVED**

The news of Edward Johnson's splendid portrayal of Pelleas in the Metropolitan production of Pelleas and Melisande, upon reaching Italy, immediately called forth a cable to him from Angelo Scandiani, director of La Scala: “Telegrafo se potresti cantare Pelleas Scala meta Aprile meta Maggio. Cordialita.” Translation: “Cable if you could sing Pelleas here between the middle of April and the middle of May.” Unfortunately, the American tenor is unable to accept owing to his previous engagement for a concert tour in the Orient.

of the London Daily Telegraph, an earful about American musical conditions. He begins by saying, “without hesitation,” that England is the more musical country, but America hears the better music. His analysis of the American manager culminates in the alleged “proud boast” of one of them: “I have a soprano with a two-inch waist.” And Mr. Legge's conclusion after hearing the witness is that “We (England) have the music-lovers, America has the cash. There you have it in a nutshell.” Simple, isn't it? But Fenston, Fenston—“American” musician and impresario—where have I heard that name?

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“Although you are only an executive artist, yet you sometimes use your powers of imagination . . .” is the most interesting passage in a letter of Beethoven to N. von Zmeskall recently published for the first time in the London Observer.

\* \* \*

Speaking of jazz it is worth noting, I suppose, that it has invaded the sanctified region of the symphony concert. In Manchester, the venerable Hallé Orchestra, under Hamilton Harty, played a selection of jazz music alongside Beethoven, Mozart and Brahms.

\* \* \*

In the few public eating places etcetera in London, where jazz is not the exclusive rule—as yet—Schubert seems to be the favorite “popular” composer, i.e., Schubert via Berté, the late-lamented pasticheur of Das Dreimäderlhaus, alias Blossom Time (U. S. A.), alias Lilac Time (U. K.). The potpourri from that masterpiece never fails to get rousing applause, nor to coax a tear across many a prettily-penciled eyelid. Every time I hear it I am reminded of the story that Artur Schnabel tells of a concert he gave in Christiania (excuse me, Oslo) at which he played the Schubert waltzes, as Schubert wrote them, for the piano, without a note added or taken away. Among the green-room visitors afterwards there was a sweet old lady who made her compliments with tears in her eyes. “I loved everything,” she said, “but best of all those selections from the Dreimäderlhaus.”

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It is good to know that the Viennese, at any rate, still have some sentiment. Somebody has just paid the equivalent of fifty-five dollars at public auction

**NEWS FLASHES****St. Olaf Choir to Broadcast**

Minneapolis.—F. Melius Christiansen, conductor of the St. Olaf Choir, has made an exception to his rule of no radio broadcasting by the organization, and on Wednesday, April 29, the Choir will give a special concert which will be broadcasted by the Gold Medal Station, WCCO, Minneapolis, St. Paul. A. T.

**Giannini Captures Havana in a Week**

Havana.—Dusolina Giannini at her first appearance here on April 14 had an extraordinary success that can truly be described as a triumph. Nor was her success at the second concert on April 16 any less. Before the first one was over, the concert committee of the Sociedad Pro Arte Musical, under the auspices of which she came here, held an impromptu meeting and engaged her for a third one. As the only available date was April 17, the third one took place then and was attended by the same tumultuous scenes as the other two. In less than a week Miss Giannini thoroughly established herself as one of the prime favorites of Havana. W. S.

**Chaliapin Sues Chicago Opera**

Chicago.—Stories of dissension between Feodor Chaliapin and the management of the Chicago Civic Opera Company, and the recent announcement from both sides that the basso will not be with the opera company next year nor the opera company with the basso, is confirmed by a suit brought here on April 20 in which the singer claims \$25,000 damages, alleging that his contract called for thirty performances at \$3,500 and that the company only offered and paid him for twenty-four performances. The company claims that, owing to the proposed California tour falling through, it gave Chaliapin formal notice of release on March 15 instead of April 1, to which date the original option extended, and that in the period between these two dates he tacitly accepted this release by filling concert dates.

**Goossens to Conduct Entire Rochester Season**

As exclusively announced in last week's issue of the **MUSICAL COURIER**, Eugene Goossens, young British composer-conductor, is to direct the Rochester Philharmonic Orchestra the entire season of 1925-26, except when released to the New York Symphony for concerts in January. Mr. Goossens, who has opened the Rochester Philharmonic season for the past two years, will return in October. He will devote his entire attention to the Rochester Philharmonic and to other activities of the Eastman School of Music and the Eastman Theater, such as the class for conductors, with the exception of the brief period when he is released to the New York Symphony. Goossens' New York concerts will be on January 3, 7, 8, 10, 14 and 15.

It appears that the announcement of the State Symphony of New York that Goossens would conduct half of its season, dividing honors with Ernest Dohnanyi, was a bit premature.

for Mascagni's broken baton. It was broken during the rehearsal of his operetta, *Yes*, to which the public promptly said “no.” Did the kind purchaser buy the “relic” as a talisman, or as a booby prize?

\* \* \*

According to Mme. Tetrazzini's managers, the diva's broadcasting against their advice, before her recent concert in Albert Hall was a “disaster.” (Incidentally, some listeners-in thought so, too.) The audience at the hall, they say, was “only one-third the size of her smallest London audience in sixteen years” (which after all is quite an epoch in a prima donna's life). No wonder they aired their grievances in *The Times*, which is an Englishman's inalienable right. Moreover, as we know managers, Mme. Tetrazzini may be obliged to change hers. A broadcasting crisis, on the other hand, is not imminent.

Anyhow, all this discussion about the merits of broadcasting artists' voices seems to me somewhat one-sided. What about the dear public, which at last has a safeguard against buying a pig in a poke?

\* \* \*

Three days before the concert, by the way, Alfred Piccaver, who is being rather aggressively characterized as “the English tenor” now, had a concert in the same hall. Mme. Tetrazzini, quite carried away by the occasion, rushed upon the stage, embraced him, and presented him with the violets from her corsage. The publicity accruing to both parties from this little display of true Romance temperament was enormous. And yet the audience . . . But why rub it in?

C. S.



PRIMA DONNA DRAMATIC SOPRANO  
METROPOLITAN OPERA COMPANY

# “AN ARTIST WHO HAS FEW PEERS AND NO SUPERIORS” EVER TRIUMPHANT

HARTFORD, CONN.  
(6th appearance)

“DIVA’S CONCERT HEARD BY AUDIENCE OF 4000.”  
*Hartford Daily Times.*

BRIDGEPORT, CONN.  
(4th appearance)

“A great audience of music loving people, many of whom came from other cities, were present.”  
*The Bridgeport Times.*

WORCESTER, MASS.  
(3rd appearance)

“OPERA STAR DELIGHTS BIG AUDIENCE.”  
*Worcester Evening Post.*

WESTFIELD, N. J.  
(1st appearance)

“Captivated her audience a few moments after she began singing. She responded to encore after encore.”  
*The Standard.*

SYRACUSE, N. Y.  
(2nd appearance)

“ROSA PONSELLE THRILLS CULTURED CROWD.”  
*Syracuse Journal.*

AKRON, OHIO  
(4th appearance)

“There is no doubt about the Drawing Power of Rosa Ponselle here.”  
*Beacon Journal.*

COLUMBUS, OHIO  
(4th appearance)

“Ponselle has the soul of greatness, the voice and personality of genius.”  
*State Journal.*

COLUMBIA, MO.  
(1st appearance)

“Those who have not heard Miss Ponselle sing may consider her overrated but those hearing her can only add their ‘mag-nificent’ and ‘wonderful’ to the host of praise.”  
*Columbia Missourian.*

NEW LONDON, CONN.  
(1st appearance)

“PONSELLE HAD GREAT RECEPTION FROM 2000.”  
*The Globe.*

NEW BRITAIN, CONN.  
(2nd appearance)

“Every seat in the place, every inch of the stage, all the boxes and all standing room allowed to be utilized under the law, were occupied.”  
*Herald.*

SPRINGFIELD, MASS.  
(4th appearance)

“PONSELLE THRILLS PACKED AUDITORIUM.”  
*Union.*

TRENTON, N. J.  
(1st appearance)

“While virtually on the threshold of her career, has reached heights that are usually achieved after many years.”  
*The State Gazette.*

LYNCHBURG, VA.  
(2nd appearance)

“Ardent in appreciation, an audience which filled the Academy, thrilled to the power and beauty of Rosa Ponselle.”  
*Lynchburg News.*

YOUNGSTOWN, OHIO  
(2nd appearance)

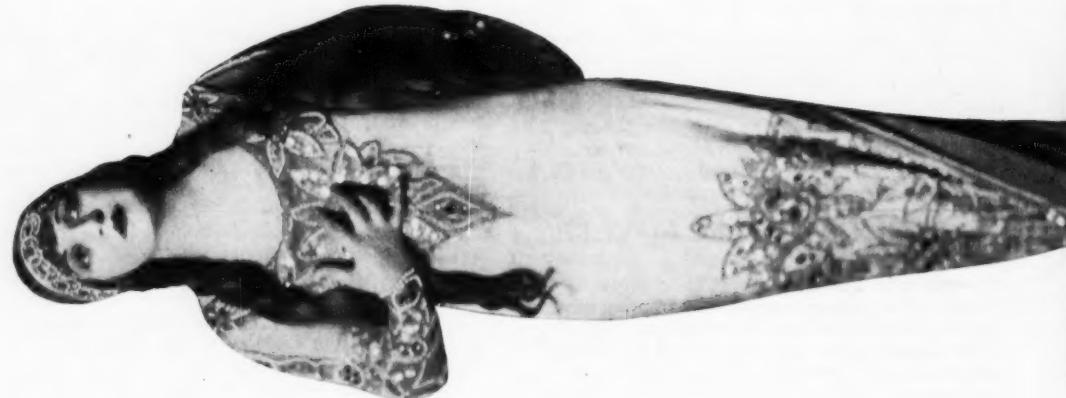
“Filled the Park Theatre in spite of the biggest snow storm of the winter. The S.R.O. Sign was out early.”  
*Youngstown Telegram.*

DETROIT, MICH.  
(4th appearance)

“METROPOLITAN OPERA STAR SINGS TO BIG AUDIENCE.”  
*The Detroit Free Press.*

LINCOLN, NEB.  
(2nd appearance)

“Rosa Ponselle the wonder singer of the age—to those who had not heard her before, she was nothing less than a revelation. To those who had heard her previous concert, she was more wonderful than ever.”  
*Lincoln Star.*



There was a large audience to see and hear Rosa Ponselle.  
*Times.*



SHREVEPORT, LA.  
(2nd appearance)  
"Metropolitan Opera Company Soprano Is Heard by Large Crowd."  
*The Shreveport Journal.*

DENTON, TEX.  
(1st appearance)

"Rosa Ponselle opened the year's artist course with a brilliant concert singing to a capacity-filled house."  
*Denton Record-Chronicle.*

"A Packed house greeted the accomplished singer."  
*The Tucson Citizen.*

SAN DIEGO, CAL.  
(1st appearance)

"ROSA PONSELLE HOLDS LARGE AUDIENCE ENTHRALLED."  
*The San Diego Sun.*

SACRAMENTO, CAL.  
(1st appearance)

"PONSELLE SINGS GLORIOUSLY."  
*The Sacramento Bee.*

SEATTLE, WASH.  
(1st appearance)

"PONSELLE TRIUMPHS."  
"A Concert of Unusual Musical Worth Was Given by  
Rosa Ponselle."  
*The Seattle Star.*

NEW YORK "LARGE AUDIENCE BRAVES SNOW TO HEAR PONSELLE."  
*New York Herald Tribune.*

"At the close of the opera Miss Ponselle received twenty or more curtain calls; so many, in fact, that the fire curtain was lowered and the lights were dimmed as an invitation for the hundreds still standing in the auditorium to go home."  
*New York Evening Post.*

"She was greatly applauded, bringing down the house."  
*New York Times.*

"Her beautiful voice was in excellent condition and she sang her music extremely well."  
*New York Sun.*

"She set the audience in an uproar after every act."  
*The New York World.*

"One must regret her stay with the organization (the Metropolitan Opera Company) was so brief. What price concerts when opera needs her?"  
*New York Evening World.*

"Sang her way into the hearts of hundreds of independent music lovers."

Daily Reporter. PINE BLUFF, ARK.  
(1st appearance)  
"A large and appreciative audience greeted Rosa Ponselle."  
*Pine Bluff Commercial.*

"PONSELLE'S BRILLIANT TALENT CHARMED AUDIENCE."  
*Galveston Tribune.*

"ROSA PONSELLE SINGS WAY INTO HEARTS OF GREAT AUDIENCE."  
*The Bulletin.*

SAN FRANCISCO.  
(3rd appearance)  
"PONSELLE WINS BIG CROWD AT CONFIRMATION."  
*San Francisco Call and Post.*

"Rosa Ponselle has not been forgotten by local music lovers. Evidence of enduring memories was embodied in the audience, unexpectedly large for a climatically perfect Easter. Mere curiosity could not have drawn so many indoors on a day when the lure of spring was so potent. If the audience had foregone outings for her sake they apparently felt it to be a pleasant sacrifice."  
*San Francisco Chronicle.*

LOS ANGELES  
(4th appearance)  
"Rosa Ponselle, splendid vocal creature, entertained to their hearts' delight a capacity audience."  
*Los Angeles Evening Express.*

"Audience Stands Applauding for 20 Minutes at End of Remarkable Program."  
*Los Angeles Evening Herald.*

"When reviewing a recital of Rosa Ponselle there is a great temptation to dig up a book of synonyms and look up the words beautiful, ravishing, glorious, spellbinding, etcetera, write down the whole list, and end up with 'and this is Ponselle!'"  
*Los Angeles Daily Times.*

"Rosa Ponselle Wins Audience by Vocal and Personal Charm."  
*Los Angeles Examiner.*

"Such tremendous range, volume in both upper and lower registers, beautiful quality, exact intonation and ability to do almost any kind of vocal tricks, do not come together in single voice many times in a generation."  
*Boston American.*

"Surely Miss Ponselle's concert was delight to the ear, stimulus to the imagination."  
*Boston Evening Transcript.*

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## MUSICAL COURIER

April 23, 1925

## NEW YORK CONCERTS

APRIL 13

## De Pachmann

If there are some who ridicule De Pachmann for the intimate manner of presenting his programs, there are a great many times that number who like it. On April 13, at what was advertised as his farewell piano recital, Carnegie Hall was so crowded that even all the seats that could be squeezed on to the stage were filled. And all this vast throng had come not to sneer, but to listen and applaud. Throughout the program—an all-Chopin one—enthusiasm knew no bounds, and whenever the famous artist chose to explain some technical difficulty or comment on some particular work ever ear was attuned. De Pachmann's recitals give one a picture of what must have occurred in the days of the great masters of the past when their pupils gathered about them. He attracts his audiences in just such a way, and they enjoy it and so does he.

But be all this as it may—De Pachmann has lost none of his technical prowess. His fingers are as fleet as ever, and his mind, despite his years, finds no difficulty in remembering every note and every marking. Even when he did have the music before him two or three times he paid little or no attention to it, and the fourteen programmed numbers and most a dozen extras seemed to tax his strength very little.

Little can be said at this late date that has not already been written. The whole world knows De Pachmann and his great artistry will ever remain, whether or not he has determined to make this his farewell appearance.

## Beethoven Association

On April 13 the last concert of the season by the Beethoven Association was held at Aeolian Hall, marking the close of the sixth season by this organization. Every available seat was filled and the stage held as many as it could conveniently hold with plenty of standees in the rear. The galaxy of stars could hardly be excelled. The opening number was Mozart's sonata in B flat for piano and violin played by Jascha Heifetz and Mischa Levitzki. It seems unnecessary to dwell on the artistry of these two musicians nor on the tonal beauty and the rare execution.

The appearance of Fanny Bloomfield-Zeisler, the noted pianist from Chicago, was hailed with loud applause, and her playing of Chopin's sonata in B minor electrified the audience. A rare art is Fanny Bloomfield-Zeisler's. She still retains all the brilliancy and fire which aroused her hearers everywhere many years ago when, as a very young pianist, she toured the country. Her playing of the Chopin sonata so thrilled the audience that it was some time before the program could continue. Schubert's C minor quintet, for two violins, viola and two cellos, closed the program, played by Jascha Heifetz, Sascha Jacobsen, Willem Willeke, Percy Such and Nicholas Moldovan. This was one of the most thoroughly enjoyable concerts of the season and for real beauty of playing it would be hard to find artists who could arouse more genuine interest.

## Busoni Memorial Concert

The Busoni Memorial Concert at Aeolian Hall, on April 13, must, to judge by the size of the audience, have raised a good amount towards the expense of a bronze bust which is to be placed in his memory in the hall of the Liceo Musicale at Bologna, Italy, Busoni's native city in which he

was for a while director of the Liceo. The concert, which was arranged by Mme. Maria Carreras, enlisted the services of Ossip Gabrilowitsch, who played Busoni's transcription of Bach's chromatic fantasy and fugue; Wilhelm Bachaus, who played a Chopin group, which included the G minor ballade, the C sharp minor scherzo and the berceuse; Mme. Carreras herself, with the Chopin B flat minor sonata; and Ernest Schelling and Ernest Hutcheson who played Saint-Saëns' Variations and Fugue for two pianos on a Theme of Beethoven. Each and every artist gave of his or her best and there was hearty applause for all. Among those who contributed to the success of the occasion were the stout gentlemen who had the job of moving the various makes of pianos about the platform, as one artist followed another.

## Cecilia Guider

On April 13, Cecilia Guider, who did much during and since the war for the soldiers, gave a recital at Town Hall, this being a benefit for the Peter Maher fund. With the sympathetic support of Harry Oliver Hirt at the piano, Mme. Guider rendered her part of the program with much interpretative ability. She is the possessor of a voice of most sympathetic quality, good range and power, which she used, for the most part, with pleasing effect. Her singing of Irish folk songs, particularly, was much enjoyed by the responsive audience, which appreciated also Mme. Guider's clear diction. She has a charm and naturalness of manner that are refreshing. Sincerity, in a word, is the keynote of Mme. Guider's work. The soprano sang numbers by Scarlatti, Pergolese, Paisiello, Hue, Rachmaninoff, Merikanto, Dunn, O'Hara, Stevenson, Page, Williams, Weatherly, Molloy and Osgood. Rose Pizzutiello, pianist, was the assisting artist.

APRIL 14

## Washington Heights Musical Club

A benefit concert for the Endowment Fund of the Mac Dowell Colony was given at Aeolian Hall by the Washington Heights Musical Club on the evening of April 14. The artists taking part were Elliot Griffis, composer-pianist; Robert Lowery, pianist, and Marjore Meyer, soprano.

Miss Meyer opened the program with three Mac Dowell songs and a song-cycle by Griffis entitled "A Girl's Day of Sunlight and Shadow," and later sang a group of Italian and German songs, including such modern classics as "Ablosung im Sommer" by Mahler and Hugo Wolf's lovely "Lied vom Winde," and a group of American songs—"While Larks With Little Wing" (Huss), "Dead Mountain Flowers" (Huss-MS), dedicated to Miss Meyer), "Love Repentant" (Levy), "Nocturne" (Curran), "I Wonder" (Fenner), "Me Company Along" (Hageman). She scored a big success. Her equally charming voice and personality, and her fine artistry, augmented the beauty of her carefully and intelligently selected program, and delighted her auditors. She was effectively accompanied by Frederic Person.

Elliot Griffis, besides being represented on the program by his exquisite and expressive song-cycle, played his sonata in A flat, which proved to be a large and forceful work, finely wrought, picturesque and rich in emotion. Robert Lowery completed the program by playing a group of pieces by Debussy and Chopin. There was a good sized audience and the entire program was received with enthusiasm.

## The Rubinstein Club

The Rubinstein Club was indeed fortunate in securing Maria Mueller, the new prima donna of the Metropolitan Opera Company, as soloist for the last evening choral concert for this season. On April 14 a large audience gathered

in the grand ballroom of the Waldorf-Astoria, and thoroughly enjoyed the selections sung by Mme. Mueller as well as those given by the choral club under the efficient direction of William Rogers Chapman. Mme. Mueller's rich voice of beautiful quality was heard in three operatic arias and two groups of songs. Each number was sung with that understanding and fine artistry associated with this artist. As usual, the choral club presented several new part songs. Included in their offerings were "Hymn of the Travellers," Gustav T. Holtz; "Madrigal in May," The Rose and the Gardener, Look Off, Dear Love, Daffodils A-Blowing, Summer Moon, An Orchard Cradle, and, in response to many requests, The Lost Chord, by Arthur Sullivan. Anne Bevington accompanied Mme. Mueller, Alice Shaw was the club's accompanist and Louis R. Dressler was at the organ.

This concert proved a brilliant close to the evening concerts given this season by the Rubinstein Club, of which Mrs. William Rogers is the president. Many artists of the Metropolitan Opera Company as well as prominent musicians of the city were noted in the audience. Dancing was enjoyed following the concert.

The final musicale of this season will be given at the Waldorf-Astoria on Saturday afternoon, April 25, when an operatic program will be given by members of the Metropolitan and Chicago Opera companies.

## Philadelphia Orchestra

Surely every stringed instrument player of Leopold Stokowski's Philadelphia Orchestra is a virtuoso, for such clear-toned attainment of the highest and lowest reaches possible in music can be produced only by such. The monumental Bach Passacaglia in C minor, orchestrated by Conductor Stokowski (it was first played here by the same orchestra in 1922) formed the closing triumphal number of the April 14 concert in Carnegie Hall. Forming the principal voices of this work, these stringed instruments fairly thundered in their bass tones, and shimmered with increasing brilliancy in the upper octaves; mere numbers alone cannot do this—it lies in the individual concentration of effort. The resounding applause following this work must have been gratifying to everyone concerned in its performance.

Former organist himself, Stokowski knows how to make an orchestra sound like a stupendous organ. Schubert's Unfinished Symphony brought delight to all in its constant songfulness and unaffected interpretation. That dark-toned work, picturing the barge of death, Rachmaninoff's Die Toteninsel, formed distinct contrast to the opening Russian Easter (Rimsky-Korsakoff), in which this orchestra shone with intensity of tone and climax. Certainly Conductor Stokowski knows his men, his music and how to build monumental climaxes, and on these lines he wins constant and never-failing successes.

APRIL 15

## Anna Robenne

A thoroughly delightful recital was that given at the Manhattan Opera House on April 15 by Anna Robenne, Russian dancer, assisted by the Barrere Little Symphony and Arthur Loesser, pianist. The enthusiastic applause of the capacity audience and the numerous bouquets of flowers bore ample testimony of the many admirers of her art which Miss Robenne has in the metropolis. Her program was a varied one, including as it did several distinctly ballet numbers as well as dances in which more of her ability as an actress were called into play. Miss Robenne was delightful as a mechanical doll, danced to typically "music box" music, and she was quite irresistible in a Dutch Dance and in He Loves Me, He Loves Me Not. In several of her numbers she displayed a keen sense of humor. A decided contrast to these offerings were a Spanish Dance, the Dance of the Seven Veils and a Sailor's Dance. Many of Miss Robenne's costumes were very beautiful.

The Barrere Little Symphony gave great pleasure in some half dozen numbers, and Mr. Loesser displayed his skill as a pianist in music by Chopin, Loeilly-Godowsky, John Field, Rachmaninoff and Liszt.

## Elman String Quartet

The third and last concert of chamber music given this season by Mischa Elman and colleagues was attended by a large and appreciative audience at Town Hall, April 15. Again this noted violinist won admiration for the spirit with which he played—not as a soloist with assisting artists, but as a member of a string quartet with the highest ideas and ideals of ensemble. At times his tones soared out beautifully above those of the other instruments and again they were subordinated or entirely merged with the others, according to the demands of the music. The other artists, too—Edward Bachman, Nicolas Moldovan and Horace Britt—exhibited mastery of their respective instrument in technical skill, beauty of tone and musical expression. Quartets by Maydn (op. 77, No. 1), Brahms (op. 51, No. 2) and Mozart (Kochel Catalogue No. 421) made up the program. All were so exquisitely rendered that it would be difficult to select any particular work or movement as standing out above the others. It would be a matter of personal preference. But perhaps the audience responded most heartily to the beautiful Brahms quartet. There were sections, such as in the menuette movement, that seemed the ultimate word in finesse and artistic feeling. The artists seemed to grasp the spirit of each composer and interpreted the works with the utmost sincerity and with sensitive appreciation. There was polish, warmth, unanimity of expression and about all one could wish for in the highest type of ensemble playing. The members of the quartet were recalled several times at the close of each number.

## N. Y. Banks Glee Club: Doris Doe, Marie Romaet-Rosanoff, Soloists

The New York Banks Glee Club was heard in concert on the evening of April 15 in Carnegie Hall, offering to an appreciative and good sized audience a program chiefly comprised of swinging melodies, light and pleasing in content. Bruno Huhn, its conductor, deserves particular praise for the fine work which the organization did under his careful leadership. They displayed excellent tone quality, fine shading, expression and intelligible diction. Among the club's numbers were Elliott's Bacchanalian Chorus, Edmund's Smuggler's Song, two humorous selections by Thick-stun, Schubert-Liszt's Great is Jehovah, the Lord (solo by

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Walter Mills is a slightly built young man of quiet reposeful manner and the power of his voice came as a surprise. It displayed the remarkable range of four octaves. His tones were beautifully produced, his enunciation the equal of GRAVEURE and WERNERATH, his interpretation sincere.

Lewiston Evening Journal, March 21, 1925.

Walter Mills is a young and an accomplished singer, sings fluently in several languages, has fine stage presence, splendid diction and interpretation, and all in all, has a rich baritone voice of exceeding range, which he uses with ease, intelligence and art. His enunciation was particularly noticeable, being so clean cut

yet effortless, and this feature was also demonstrated in the announcing of his songs.

Rockland Courier-Gazette, March 22, 1925.

A tremendous ovation was achieved by Walter Mills in his third number, Il Lacerato Spirto from the Verdi opera, Simon Boccanegra, presenting this masterpiece in a manner that left no doubt as to his histrionic ability.

Bangor Daily News, April 1, 1925.

Walter Mills, baritone, won the praise of all, singing again and again, filling the church with his rich, clear voice.

Calais, March 30, 1925.

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Dr. Steven McGrath), several folk melodies, and Meditation by Mr. Huhn. For this last and lovely work, Mr. Huhn received prolonged applause, being forced to bow his acknowledgments several times and was finally urged to a repetition. With his customary geniality, Mr. Huhn was extremely generous with added numbers. He and the club were received with the utmost enthusiasm. William J. Falk was at the piano and Dr. J. Christopher Marks at the organ.

The soloists of the evening were Doris Doe, contralto, and Marie Romaet-Rosanoff, cellist. Miss Doe offered an aria from *L'enfant Prodigue* and a later group of songs in English. Her voice gave evidence of wide range and warm quality. Mme. Rosanoff's playing was notable for its smooth tone and musicianly interpretation of the Liszt-Popper Hungarian Rhapsody. She also rendered numbers by Fauré and Popper with dexterity and skill. She was efficiently accompanied at the piano by Carroll Hollister. Both soloists were forced to give encores.

#### Ruth Dale

On April 15, Ruth Dale, soprano, was heard in a song recital at Aeolian Hall. There was a little bit of an innovation in her program due to the fact that she was in costume, and many of the numbers were preceded by short explanations. The entire program was sung in English and many of America's representative composers were included, such as Carrie Jacobs Bond, Spross, Pearl Curran, and others. An enthusiastic audience greeted her and sincerely applauded her efforts. Charles Gilbert Spross, composer, was the able accompanist for Miss Dale.

#### APRIL 16

##### Concert with Gigli and Others

Town Hall was packed to capacity on Thursday evening to hear a concert of songs by Ernesto de Curtis, the Italian composer, the principal soloist being Beniamino Gigli. Assisting were Caterina Golbi, soprano, who offered a group of songs; Silvio Sideli, baritone, also a group of songs; Mario Caiati, cellist, with E. Migliaccio at the piano, and Diomed Avlonitis, violinist, with J. Samoos at the piano. Gladys Barnett, pianist, likewise gave a group of numbers. The occasion was the presentation of a program of Mr. De Curtis' songs and both Miss Golbi and Mr. Sideli were roundly applauded for their selections. In fact, all of the artists were forced to encore after their individual solos.

It was left to Mr. Gigli to take the house by storm. The audience literally would not let him go and he sang many times the number of selections the printed program called for, and after each selection there were wild shouts for more, which this delightful artist graciously consented to. Never was Mr. Gigli heard in more beautiful voice, and he charmed the large audience with his artistry. It was a great concert. Every available place was occupied and the stage was filled.

#### Sophie Braslau

Sophie Braslau, for her only New York recital of the season, at Carnegie Hall on April 16, chose a program which put her powers to the test both as vocalist and interpretative artist. It included Beethoven's *Ah Perfido*; Bach's *Slumber, Beloved*, in English; Schumann's *Lowenbraut*; two songs of Erick Wolff; a Russian group comprising Moussorgsky's Cradle Song of Death; Stravinsky's *Pastorale*; Rachmaninoff's *Have Mercy*; Medtner's *The Flower*; Achron's *Canzonetta*; Josten's *The Discreet Nightingale*; Kreisler's *Old Refrain*; Robinson's *Water Boy* and Carpenter's *Light*.

Miss Braslau has one of the finest voices on the concert stage today. It is rich, full and powerful and her mastery over it is complete. She colors it at will, changing the color according to the mood of the song and the moment. All of this was very much in evidence throughout her program. Evidently nervous at the beginning, she did not do full justice to herself either in the Beethoven or Bach numbers, but with the Schumann Ballade and the Wolff songs she came quite into her own. She is naturally at her best in the Russian songs. The Stravinsky *Pastorale*, without words, was beautifully done and there was tremendous drama in Moussorgsky's Cradle Song of Death and savage vigor in the same composer's *Dnieper*. Two other numbers which showed Miss Braslau at her best were Rubinstein's *Night* and the exquisite *Londonderry Air* which she added as an encore. There was an audience which filled the hall and took every occasion to show how much it liked Miss Braslau. Kreisler's *Old Refrain* had to be repeated and there were a lot of extra numbers after the groups and at the end, not to speak of flowers galore.

#### Haarlem Philharmonic

Mario Chamlee and Florence Easton, both of the Metropolitan Opera, were the soloists at the fifth musicale of the Haarlem Philharmonic Society at the Waldorf-Astoria on April 16. Mr. Chamlee, with the sympathetic support of Frederic Persson at the piano, opened the program with *O Paradiso*, from *L'Africana*, in which he at once won the admiration of the large audience through the beauty of his voice, his technical skill and sincerity. Later he increased the fine impression made in a group of songs, two of which—*Si vous l'aviez compris*, Denza, and *Les Deux Serenades*, Leoncavallo—were given with the effective violin obbligato of Michael Anselmo. Silbert's *Beloved*, which closed this group, was beautifully sung, with depth of feeling and appeal. An unfamiliar aria—*Mia Picciarella*, from *Gomez'* *Salvator Rosa*, was much enjoyed. Mr. Chamlee is as delightful in concert as in opera, his charm and naturalness of manner being added assets.

Also coming in for her share of the honors was Florence Easton, who always gives pleasure. In her first group—*Come Sweet Morning*, arranged by A. L.; *Se Tu M'Ami*, Pergolesi, and *Nymphs and Shepherds*, Purcell—she sang with exquisite tonal quality and perfect diction, each note ringing out clear and true. Her encore was *Songs My Mother Taught Me*. Other selections were: *In quelle Trine Morbide*, and *Minuet* by Puccini, a later group being by Staub, Rachmaninoff and La Forge. In each song Mme. Easton revealed new beauties of her art. Frank La Forge rendered his usual fine accompaniments.

#### APRIL 17

##### Leo Reconi

Leo Reconi was heard in recital at Aeolian Hall on April 17. His program stated that he was formerly one of the leading baritones of the Warsaw Grand Opera House,

#### MUSICAL COURIER

Imperial. Giuseppe Bamboschek, of the Metropolitan Opera, was the accompanist.

Mr. Reconi's program was made up of arias, modern and classical. He offered as English numbers, *Take, O Take Those Lips Away*, by Frank LaForge and *Love Went a-Riding*, by Frank Bridge. Next to the last group was made up of Schubert and Brahms, and the program was concluded with numbers by Rachmaninoff and Moussorgsky.

#### APRIL 18

##### Kitty Cheatham

Carnegie Hall was filled to capacity on the afternoon of April 18 with an eager audience, comprised of children and grown-ups, to hear Kitty Cheatham in a characteristic program of unusual length and merit. Miss Cheatham, in her inimitable way, accompanied by a small orchestra of which John Warren Erb was the efficient conductor, sang ballads and told stories and anecdotes to the evident delight of all present. Her naturalness and charm were ever present and her birdlike voice, clear and sweet, so eminently suitable to her type of artistic rendition, was heard to advantage in humorous ditty, lullaby, minuet and folk song. Delighted was the younger element with her songs and legends of the birds and her selections from Stevenson's *A Child's Garden of Verses*. The Marching Song, by Edward Falck, particularly met with enthusiasm as Miss Cheatham had the assistance of fourteen year old Herbert Grant, a "Highland laddie," who vigorously contributed an interpretation of the number on his bag-pipes. Lovely indeed were the songs and legends of Shepherds and Lambs and charming her interpretations of various selections from Tschaikowsky's Nutcracker suite.

The orchestra opened the program with the *Triumphal March* from *Sigurd the Crusader* and followed it with two Icelandic melodies. The program closed with *Our America*.

#### Harvard Glee Club

That the personnel of a college glee club is necessarily transitory, shifting from year to year, is one of the problems with which such a man as Dr. Archibald P. Davidson, leader of the Harvard Glee Club, has to contend. The club gave its annual New York concert at Carnegie Hall on April 18 before a good sized audience that listened attentively and applauded heartily. Dr. Davidson was the pioneer in this country in developing the college glee club from days of *The Grasshopper*, *Sitting on the Railroad Track* to its present indulgence in Bach, Pergolesi, neo-classics, romantics and moderns. It is his misfortune that there are simply no good voices in all Harvard University at present. At least, none of them came out for the glee club. Everything that Dr. Davidson could teach them—accuracy, precision, intonation—was there. The club sang magnificently but, sad to say, its tone quality in anything above a mezzo-forte was consistently disagreeable.

#### Sascha Helman

Sascha Helman was heard in piano recital at Aeolian Hall, April 18, his program being made up of numbers chosen to show the skill of this young pianist to best advantage. The second group contained four études of Chopin, the Scherzo in B minor, and the Gluck-Brahms gavotte. He closed with Liszt's *Hungarian Rhapsodie No. 2*.

#### Suzanne Zimmerman

Suzanne Zimmerman, soprano, gave a recital in Chickering Hall, April 18, with Bruno Huhn at the piano. Her

audience was a very friendly one and apparently enjoyed her numbers immensely.

Best of all her numbers were the last three—Buzzi-Pecchia's *Sweet Suffolk Owl*, delightfully done; Echo, one of Mr. Huhn's compositions, also effective, and Cowen's *A Birthday*. For her other numbers she chose songs by Parker, Saint-Saëns, Grieg, Franz, Tschaikowsky, Strauss, Faure, Bizet, and an aria from Gounod's *La Reine de Saba*.

Miss Zimmerman has a pleasing personality, good stage presence, undoubtedly a wide range and certainly plenty of volume. In some of her songs she showed a tendency to force her tones, while at other times, especially in the three songs just mentioned, she displayed excellent quality and interpretation. It is understood Miss Zimmerman has made great strides since her last public appearance and so one has reason to expect greater things of her when she is heard again.

At the piano Bruno Huhn is always an able and efficient help, and his accompaniments on this occasion were particularly enjoyable.

#### APRIL 19

##### Artists Series Concert

The sixth concert of the Artists Series for the Association of Music School Settlements was given at Carnegie Hall, April 19. The first half of the program presented the concert artists: Myra Hess, pianist; Clara Sanchez, soprano, and Carlos Sedano, violinist.

Myra Hess, the always welcome artist, was heard in a group of Bach, including two chorales and three preludes and fugues. Miss Hess played Bach with vitality and a sense of enjoyment that reveals him as a composer with a heart as well as a mind. She plays the Bach works with an inspiration that makes them more than the studies or exercises sort of thing that they become in the hands of the majority of pianists. She was recalled a number of times and graciously added two encores. Carlos Sedano displayed again his full, beautiful tone and artistry of style in two groups of violin solos. He was likewise recalled by an appreciative audience for encores. William Reddick played his accompaniments with good taste. Clara Sanchez, a Spanish soprano, captivated the audience with her spirited rendition of Spanish songs. Dressed in a beautiful Spanish costume, Miss Sanchez' attractive personality, clear voice and style so won her hearers that they insisted on a number of encores. Edward Harris played effective accompaniments.

John Philip Sousa opened the second part of the program with a few humorous remarks and was followed by a number of people from current theatrical productions.

#### Paul Robeson and Lawrence Brown

Paul Robeson, baritone, and Lawrence Brown, composer-accompanist, were heard in a joint recital of Negro music at the Greenwich Village Theater on April 19. There was a large and interested audience present to hear these two

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musicians. When Mr. Robeson was last heard the writer had the pleasure of witnessing a very fine performance of Emperor Jones and it will be remembered that this was exceptionally well received and won excellent notices. He is indeed an excellent singer and interpreter of Negro music.

Lawrence Brown has been frequently heard as accompanist for Roland Hayes in recitals, a combination of particular interest. The last two groups, all spirituals, were arranged by Lawrence Brown and some of them have not been heard before. The first two groups (the first arranged by Burleigh) contained many favorites, particularly Go Down Moses, and the second group contained Water Boy, which all interpreters of Negro music have been singing of late.

Taken in its entirety the program was exceedingly interesting and both musicians were roundly applauded.

#### The Palestrina Choir

The Palestrina Choir of ninety mixed voices, under the direction of Nicola A. Montani, was heard at Town Hall, Sunday afternoon, in a program illustrating the development of choral music from the earliest period to the present day. Dr. Melchiorre Mauro-Cottone was the organ soloist, and other assisting soloists were Catherine Sherwood Montani, soprano; Mayme Dwyer, contralto; John P. Weber and John Ambrogi, tenors; John Boland, basso, and Albert J. Dooner, organist. The concert was given under the auspices of the Calvert Associates as their third annual celebration of the founding of Maryland, and particularly in commemoration of the four hundredth anniversary of the birth of Palestrina.

The comprehensive program included four Gregorian chants of the period from the tenth to the fifteenth centuries; polyphonic music—motets by Palestrina, Victoria, Natum (edited by Deems Taylor), Haydn and Dr. Mauro-Cottone; modern music—choral compositions by George Schumann, Mgr. Raffaele Casmiri, Cecil Forsyth, Marco Enrico Bossi and a Russian folk song arranged by Kurt Schindler. Forsyth's The Funeral Rites of a Rose was written for the Palestrina Choir and dedicated to Conductor Montani.

Dr. Mauro-Cottone opened the program with a skillful and effective rendition of Bach's Toccata Adagio and Fugue in C major, and added further enjoyment later by playing Durante and Handel numbers. Mr. Montani had definite ideas of interpretation and obtained an excellent response from his choir. There was vigor, good tone and volume, precision and assurance and admirable control of dynamics. A large audience evidenced appreciative interest in the concert.

#### Dambmann Studio Activities

Emma A. Dambmann, well known as a contralto and vocal pedagogue, as well as the founder and president of the Southland Singers, has had very gratifying results from her teaching this winter. One of her pupils, Gladys Thomas, who is now out on a concert tour, recently made an unusually successful concert appearance in Austin, Texas.

## Hays Music Festival Week

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HAYS, KANSAS

The critics spoke highly of her beautiful voice, fine tone production and artistic interpretations. Other artist-pupils, too, have brought credit to the teaching ability of Mme. Dambmann.

Some of the pupils who have been most active in concert work this season are: Arline Thomas, who gave twelve radio recitals during the winter; Mabel Baker, concert and church singer; Neva Deal Phelps, Lola Belle Ruggles and Allda Prigge, who have made several successful concert appearances; Louise and Doloris Gatto, talented young students who will be heard in a recital in May; Helen Dewitt Jacobis, violinist, who is a recent acquisition to the Dambmann studios; and Vera Stetkewicz, Louise Thompson, Clara Tate, Nora King, Louise Marshall, Marguerite R. Bailey, Lillian Voignier, Mrs. J. Juvanon, Mrs. Paul Bosse, Rose Garbade, Louise Stendelton, Eva Williams, Louise Black, Tilly Marshall, Marietta Bammann and Mrs. Charles E. Phillips, known as a concert and club artist.

Vera Stetkewicz, Lucille Blabe, Florence Reed and Bernice Mandley are accompanists for Mme. Dambmann in her studio at 137 West 93rd Street.

#### BOSTON

(Continued from page 5)

phone, with accompaniment of woodwind, tympani, harp and string bass, admirably played by Abdon Laus, first bassoonist of the Boston Symphony Orchestra; an interesting arrangement of a ballet-suite for orchestra labelled Scarlatti-Tommasini; Mabel W. Daniels' delightful Songs of Elfland, for women's voices, flute, harp, strings and percussion; and, with Renee Longy-Miquelle as soloist, Mozart's charming piano-forte concerto in D minor, Mme. Miquelle giving the work a musically and poetic performance. A very large audience was enthusiastic throughout the afternoon.

LEGINSKA CONDUCTS PEOPLE'S SYMPHONY ORCHESTRA

Ethel Leginska disclosed her abilities as a conductor here Sunday evening, April 5, when she conducted a benefit concert for the People's Symphony Orchestra at Symphony Hall. As a matter of fact, the versatile Miss Leginska appeared in the triple role of conductor, composer and pianist. In Weber's overture to Oberon, Beethoven's seventh symphony, and the prelude to Die Meistersinger, she proved herself a competent leader thoroughly familiar with the scores. Her beat was easy to follow, her gestures expressive, her interpretations quite in accordance with tradition.

We liked Miss Leginska as a composer of six Nursery Rhymes for chamber orchestra and soprano. Skilfully interpreted by Greta Topradic, the songs proved the composer adept at humorous music-making, and two of them had to be repeated. Miss Leginska was most effective to at least one listener when she played the solo portion of Bach's piano concerto in F minor, at the same time leading the orchestra. An audience of good size was keenly appreciative and Miss Leginska was the recipient of beautiful floral tributes.

ZIMBALIST AND JOHN CHARLES THOMAS IN JOINT RECITAL

A highly enjoyable concert was that provided by Efrem Zimbalist, violinist, and John Charles Thomas, baritone, April 5, at Symphony Hall. Mr. Zimbalist proved anew his right to be ranked with the masters of his instrument in a concerto by Hubay, a prelude and fugue of Bach for violin alone, and lighter numbers from Kreisler, Brahms-Joachim, Zimbalist and Sarasate. His skill and taste, combined with his delightful freedom from affectation, served to make his playing uncommonly pleasurable. Mr. Thomas has long been a favorite in Boston. His interpretation of old airs; German songs by Brahms and Marx; French pieces from Duparc, Ravel, Bemberg and Massenet; a diverting Dialogue by Lord Berners, and American numbers by Campbell-Tipton, Howells, Curran and Morris, demonstrated very effectively that he has made great strides as an artist, while his warm, resonant voice has steadily gained in richness and

power. Both artists were vigorously applauded and were obliged to add extra pieces.

#### BARROWS PUPILS SCORE IN PROVIDENCE

Marguerite Watson Shaftoe, soprano, and Claudia Rhea Fournier, contralto, artist-pupils from the studio of Harriet Endora Barrows, eminent voice teacher of Boston and Providence, recently gave a joint recital at the Providence Plantation Club. That the concert, which was heard by a capacity audience, reflected great credit on Miss Barrows, is indicated by the following excerpts from the review that appeared in the Providence Journal:

Mrs. Shaftoe sings with graceful style and her voice responds to the expressive needs of words and music in so natural and pleasing fashion that the effect of spontaneity is produced. This characteristic of her work is particularly enjoyable in songs of modern style. The artistic requirements of the French and German songs were sensed with keenness and revealed with a technical skill that made them very enjoyable. Schumann's Nussbaum, A Caravan from China Comes, and Do Not Go, My Love, were a few of the media that showed her ability to effectively color her voice. There was delicacy in the fairy songs, and Deems Taylor's Twenty-Eighteen and Hageman's At the Well further showed her interpretive talents.

Mme. Fournier's songs were given with the pure tone quality and finish that invariably grace her singing. She also found excellent vehicles for interpreting gifts in songs of modern style. Such a song as Carpenter's Do Lay is Satisfied Thro' Life does offer a constant succession of harmonic surprises and demands imagination for effective presentation. Mme. Fournier's renditions of this and other songs of similar type were accomplished with a vocal finish and imaginative sense that brought long, insistent applause. Her aria from Gluck's Alceste, Chausson's sombre Le Caravan and many others gave evidence of her artistic ability.

Encores were added by both artists, Mrs. Shaftoe repeating Hageman's At the Well, and Mme. Fournier singing a Negro lullaby.

Mrs. Roberts' accomplishments were valuable aids to the recital's success.

#### INTERESTING RECITALS BY WILSON PUPILS

The Arthur Wilson Studio recently gave a unique and interesting series of three Musical Evenings at Steinert Hall with appearances by artist-pupils. The first, a joint recital by Dorothy George (Mrs. Arthur Wilson), mezzo-soprano, and Joseph Lautner, tenor, offered a program both of distinction and general attractiveness in Italian, French, German, old and modern English. The choice among these ranged from songs and arias by Seccchi, Marcello, Purcell, Bach and Handel, to Brabims, Wolf, Chabrier, Hahn, Massenet, Goossens, Rachmaninoff, Bantock, Dunhill, Martin Shaw, Winter Watts and John Adams Loud. The two artists deepened the impression they previously made upon those who have admired a careful employment of voice, balanced with uncommon perception of moods and with imagination and authority in achievement of style.

A second program of more miscellaneous character was given the following week by these singers: Nelly Brown, soprano; Dorothy George, mezzo-soprano; Joseph Lautner, Ben Redden and Harry Delmore, tenors; Edward Boatner, baritone, and Harry Hughes (of the Providence studio), bass-baritone. Mr. Delmore at once made a favorable impression in two old Italian arias and two songs by Forsyth and John Adams Loud. Mr. Hughes displayed a fine voice and a sense of style in the legend of the Sage bush from the Jongleur de Notre Dame. Miss Brown, whose voice is a lyric soprano of individual quality, gave pleasure in Carey's archly decorative Pastoral, Palmgren's Midsummer Day's Dream and in the haunting sadness of Rachmaninoff's Songs of Grusia, made her points like an artist. Mr. Redden drew stirring applause from his audience by his dramatic qualities of voice and singing in the Comfort Ye from The Messiah, followed by the Every Valley and by the tragic note of intensity in Samson's scene at the beginning of the third act of Saint-Saëns' opera.

Mr. Boatner, showing the possible effects of a cold upon the usual resonance of his voice, made something of songs by Borodine and Rachmaninoff. Mr. Delmore and Mr. Boatner added a few moments of the charm of folk lore to the program in two Bohemian songs arranged by Dvorak as duets. The program ended with a scene from Die Meistersinger, from the point when Sachs knights David, including solos by Sachs (Mr. Hughes), Eva (Miss Brown), leading to the quintet with Mr. Lautner as Walther, Miss George as Magdalene and Mr. Delmore as David.

The third evening of the series, two nights later, took the form of a recital by William Ryder, baritone, whose study with Mr. Wilson has been done within the last five years both in Boston and in New York, where he is now resident as singer and teacher. His program, while demanding knowledge of the languages, of periods and styles, was one of general appeal and found in him an interpreter of beauty of voice and resources in expression.

Preceding the series of three Musical Evenings at Steinert Hall, a Muscale Intime had been given at Evangeline Weed's studio, 7 Marlboro St., at which Miss Brown, Lydia Gray, Louisa Spear Wilson, Mr. Redden, John MacDonald, Mr. Delmore and Mr. Boatner sang.

For Mr. Ryder, Millicent Chapman Cooke, Mr. Wilson's assistant in his Worcester studio, played admirable accompaniments. For the other three evenings Reginald Boardman played with rare skill and understanding. J. C.

#### Arthur Hartmann Again Well Received

The New York Times of October 22 last said the following of Arthur Hartmann, whose playing this season, both in and outside of New York, has been so well received:

"One cannot but admire the seasoned musicianship of Arthur Hartmann, who appeared in a violin recital at Aeolian Hall yesterday afternoon. He began the Bach concerto in F major with cold, clock-work regularity, but soon warmed up to his subject and entered into the serenity of the adagio and the freedom of the rondo without reserve. Even more exhilarating was the allegro in the Corelli number, which left nothing to be desired in its justness, accents and timing. The Paganini variations, not particularly attractive in themselves, pleased the audience as a show piece and led to the Bach chaconne, which was entirely within the province of the violinist."

#### Erbland in Rigoletto

Magdalene Erbland, coloratura soprano, gave two performances of Rigoletto in Reading and Allentown, Pa., on April 21 and 22. On April 25 she will sing Gilda at a performance as the Manhattan Opera House, New York. The next day she will appear in concert in Hartford, Conn.

#### Perfield Musicianship Recital

Effa Ellis Perfield will conduct a Music and Musicianship Recital in which one hundred pupils will participate at the Waldorf-Astoria on Saturday afternoon, May 16, at two o'clock.

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## ILLUSIONS

By Clarence Lucas

Illusions govern the world. We like to think that we are creatures of reason and that the progress of science, the accumulation of knowledge, the teaching of theorists, have raised us above the savage and the barbarian, whose guides are instinct and passion. But the huge and appalling war which burst like a thunder-storm upon the world in mid-summer eleven years ago showed us that the super-structure of intellect of which we were so proud was founded on the unchanging foundations of character. The savage is a savage at heart even when he becomes a scholar with his brain. The deep and abiding instincts of the race remain, notwithstanding the new varnish of another political creed. The admirable puppets of the intellect were swept aside and mangled by the wild army of atavistic instincts which the passions of the World War set in motion.

How are we to progress if our studies and endeavors to improve have no effect in curbing the wild passions of our original savage nature? Do not ideas direct and guide us? Thoughts and ideas have an effect only on the reasoning faculties and the reasoning faculties govern very few men. The great and overwhelming mass of human beings are swayed and driven by sentiments. The world in general will not be influenced very much by thoughts and ideas until those thoughts and ideas are transmuted into sentiments. This is a long and tedious process.

Long before the war certain socialistic workmen in Germany, Russia, England, France, Italy, wrote pamphlets, made speeches and passed resolutions, declaring that workmen throughout the world were brothers, that the great enemy was the international capitalist. And they believed what they preached, that is to say, their intellects accepted the teaching. But when war was declared, what happened? The beautiful theories held by minds which were not very powerful or cultured were submerged in the torrents of racial instincts. A Frenchman found that he was a Frenchman first and a workman a long way afterwards. A German felt the call of the Fatherland was stronger than the appeal of brotherhood among world workers. Workmen by the million from all parts of Europe and other parts of the world went down into the mud of the trenches and a hell of bombs and bullets rather than let other workmen from the other country set their feet on his particular division of the world's surface.

In our smaller and more tranquil world of music we find the same illusions rampant. Some illusions have their uses. They must not invariably be condemned. How few young music students would begin the arduous and endless ascent of Parnassus if they knew what they were attempting and how small their natural abilities were. The illusion of importance and talent is the spur which makes many a tortoise undertake to race the hare.

Some illusions are dangerous, however. Many music teachers and their pupils are afflicted with an illusion about the efficacy of psychology to cure all mental shortcomings and physical weaknesses. The crowning illusion is that they think they understand psychology. Lest I should be accused of a desire to make a display of superior knowledge by defining psychology I will avoid all further reference to the word. But it is my duty as an old musician of much and varied experience to warn all students to have nothing to do with those who preach and practice shortcuts in musical training.

### DID JONAH SWALLOW THE WHALE?

Faith in hard work and continuous application, for instance, is of the greatest value. But faith which begins and ends in faith is an illusion. It is no better than the faith of the old woman who told the sceptic that she not only believed that the whale had swallowed Jonah, but she wished the Bible had said that Jonah had swallowed the whale so that her faith could be put to a severer test. What shall it profit an anthropoid primate to believe that with faith and practice he can become a Liszt or Paganini? It is better, perhaps, that an idiot should be cheerful rather than melancholy.

There are many music teachers who succeed in pleasing their pupils with the illusion that everything comes right to the pupil who thinks right. They reverse the old maxim of Be Good and You Will Be Happy, and they turn it into Be Happy and You Will Be Good. The ambitious singer with the caw of a crow has only to think beautiful thoughts to become a warbling Patti before whom the directors of the Metropolitan Opera Company will fall in reverence. The poor girl is not told that to become a Patti it is first necessary to be born with Patti's voice and temperament, and afterwards have Patti's training. Oh no! That is not the method of the school of beautiful ideas. The professors of this school hold that mind is everything. Nothing else exists. Matter, like the man Artemus Ward did not like, is a myth. Strangely enough, the people who talk most about mind to me seem deficient in what is usually called mind. I am afraid that their belief in their own minds is an illusion.

Many writers for the newspapers in both England and the United States suffer from the illusion that the public neglects to encourage native music. I have read no end of articles in the London newspapers about the shameful way the British composer is pushed aside to make room for any insignificant composer from the Continent. And the readers of the MUSICAL COURIER need not be reminded of the countless appeals to the American public to rally to the support of American music. The illusion consists in be-

lieving that the public cares at all who composed the music it delights to hear. Americans are willing enough to accept the idea that American composers should be heard. The workmen of Europe accepted the idea that all workmen are brothers. But these ideas which are held by the reasoning faculties only cannot stand against the emotional appeal of the music or the war. The British public needed no appeal to patriotism when the works of Arthur Sullivan were produced in London. The music was accepted for what it was and not because an Englishman had written it. The unsuccessful composer likes to support the illusion that his fellow countrymen prefer foreign music. The public likes the music it likes. It is guided by sentiment alone.

### DONNA (NON) È MOBILE

Another popular illusion of the day is that women are changing, progressing, becoming different from the women of former ages. This is a pardonable mistake, for the casual observer is easily deceived by appearances. Neither the man nor the woman has changed fundamentally since the earliest period of recorded history. At different periods certain ideas are accepted by the mind, although they make not the slightest impression on the emotional nature. Women have always been tampering with their hair. In ancient Pompeii and Alexandria the fashionable women had their hair dressed a yard high. In the time of the French revolution the famous hairdresser Leonard fled from Paris and the marvelous headgears of the latter days of the monarchy disappeared. Now the women cut their hair off short and often believe they are making progress—that they have become emancipated. The craze which many women have of donning male attire and wearing dresses cut as much as possible on masculine lines is nothing new. Juvenal made fun of it in old Rome two thousand years ago. Pepys complained of it during the reign of King Charles in England.

At the coronation of Henry I of England in 1100 the men of the court "wore flowing hair and very extravagant dress. They vied with the women in the length of locks, and whenever these were wanting, put on false tresses. The model for young men was to rival women in delicacy of person, to mince their gait, to walk with loose gesture, and half naked." Have men progressed? Not long ago in a Parisian restaurant I observed two men near me at an adjoining table. They were intent on a business deal. The Frenchman, who spoke sadly broken English, wore a flowing beard which accumulated crumbs and salad oil half way down to the floor. The American, who made the most of his fractured French, had a bald head and a shaven face as smooth as a newborn babe's. I called to mind the scathing criticism of Epictetus when he exclaimed: "O Athenians! Are you men or women? If you are men, why do you shave your beards and make your faces as smooth as the faces of women?" Evidently there has been no change in 2000 years.

### MARCUS AURELIUS ON THE M. C.

Are the women progressing in music? There was endless talk about the wonders the vote was going to work on the mentality of the ladies. Certainly, the vote could give them no more liberty in the musical world than they possessed. Can it give them more ability as composers? The reputation of Sappho as a poetess was established very many centuries before the ballot box was thought of. But the reader who has followed me thus far must be getting tired

of this talk about illusions; I am, at any rate. Let me close with a sentence or two from an ancient philosopher who would doubtless have written articles for the MUSICAL COURIER had he not lived a long time ago as the sixteenth emperor of Rome. His name was Marcus Aurelius.

"Look at the past; you may thus conjecture with safety as to the future. Wherefore, to contemplate human life for forty years is the same as to have contemplated it for ten thousand years. For what more will you see?"

### Harold Henry Again to Hold Master Classes in Bennington, Vt.

Harold Henry is completing plans for his summer work. He will leave his New York studio, 601 Madison Avenue, about June 1, and go to Bennington, Vermont, where he will remain throughout the summer. Already applications for lessons are being received from all parts of the country. So as to give his pupils the advantage of hearing good music while perfecting their own ability to make it, Mr. Henry has arranged an artist course of four concerts. The first will be given by Mr. Henry and the Letz Quartet early in July. For the second, a baritone of international reputation has been secured, and for the third a violinist and soprano, while Mr. Henry, himself, will give the fourth program. During the summer there will be frequent recitals by artist-pupils of Mr. Henry. He will also conduct a weekly interpretation class. In addition to playing himself at these classes, Mr. Henry will illustrate points of interpretation by means of an Ampico-Chickering reproducing piano.

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## GOTHAM GOSSIP

## GUILD OF VOCAL TEACHERS' DINNER

The large attendance at the April 15 dinner of the Guild of Vocal Teachers, Hotel Belleclaire, was certainly a personal tribute to Mme. Ziegler, founder and president, for there were present noted teachers, organists and actors, 100 in all. Mme. Ziegler mentioned the forty-two active members present, and read the declaration of principles, including "promotion of the interests of vocal teachers, providing a permanent New York home," etc. Dr. Frank Damrosch spoke of women teachers as more careful, conscientious and better qualified to teach basic principles than men; he urged the women to equip themselves more deeply, studying scores and reading more widely. John L. Gilmore of the Actors' Equity Association spoke of organization problems. Alfred Human, musical editor, talked interestingly and with conviction. Mr. Riesberg also spoke, including some musical stories, which seemed to interest. Mrs. Wheatcroft referred to the Opera Guild and its six performances, in the Heckscher Theater, at Columbia University, and in Norwichtown, Conn. Oscar Saenger told of old times and said we should standardize our profession, keep politics out of music, and that cooperation was needed, all this in a cordial and tactful talk. Miserendino, the sculptor, who is working on Duse and Columbus monuments, gave a poetic speech relating to the allied arts, Music and Sculpture. Max Rabinoff bowed his introductions, Havrah Hubbard talking to him about the Stony Point operatic project, making plain that it would in no way infringe on the vocal training field for it plans to develop trained singers into operatic stars. Following these, Mme. Ziegler introduced to the audience Nevada Van der Veer, Lotta Madden, Katherine Noack-Figué, Lilian Blauvelt and Mr. Savine, Hildegard Hoffmann-Huss, Alice Verlet, Charles Cahier, Susan Boice, Mary Turner Salter, Crystal Waters, Grace Preston (Hartford), and Florence Turner Maley, chairman of the dinner committee.

## N. A. O. EXECUTIVE COMMITTEE MEETS

Following the recital by Mauro-Cottone at the Capitol Theater, April 13, fourteen members of the Executive Committee of the National Association of Organists met there, Chairman Reginald L. McAll guiding matters as usual. Besides local members, there were present Senator Richards

(Atlantic City), Paul S. Ambrose (Trenton), and Messrs. Fry and Maitland (Philadelphia). Chief interest was divided between discussion of arrangements for the coming (August 3-7) annual convention in Cleveland, O., and the proposed short tour of Alfred Hollins, the blind English organist and composer. This latter event is planned for two months in the autumn, Dr. Alexander Russell of the Wanamaker auditorium concert direction taking over the management. Associated with him for the district west of the Mississippi River, and in Canada, will be the Bogue-Laberge Concert Management. The tour will be under the honorary auspices of the National Association of Organists.

Miss Carpenter, Messrs. Porter, Weston, Stanley and Priest were named a committee for the Wanamaker Auditorium recitals during Music Week, the music of which "should strike a new note," said Dr. Russell. Organ recitals, recitals with ensemble instruments, moving pictures, choral clubs, all this will be heard during the Wanamaker Music Week. Plans concerning the Cleveland convention, beginning August 3, were further elaborated, including announcement of participation by Messrs. Bullis, Kraft, Baumgartner, Riemenschneider, Miss Matthewson; a moving picture with Organist Adams of New York providing the music; Harvey B. Gaul, Courboin, Clemens, Miss Carpenter, and a paper by Dr. Russell on Organ and Orchestra. The usual banquet closes the last day's doings, and special railroad rates are expected. Treasurer Porter reported \$1,883 on hand with \$90 still due from advertising.

## RANKIN STUDIO NOTES

A program was given recently over radio station WGBS by the following pupils of Adele Rankin: Rose Parron, Jeanette Rodermond, sopranos; Elizabeth Marrett, contralto; Charles Wessling, tenor, and Thomas Joyce, baritone. A program was given at the Altruist Club, Hotel Waldorf, by Rose Parron, soprano; Wallace Radcliff, tenor, and Thomas Joyce, baritone. Wallace Radcliff, tenor, has been reengaged for the coming season as soloist at Grace M. E. Church, Brooklyn.

Mme. Rankin conducted a chorus of sixty-five voices, the majority being students of hers, in three performances of Gounod's *Messe Solennelle*, in West Side M. E. Church, Trinity-Hedding M. E. Church, and the Lutheran Church of Our Saviour, all in Jersey City. The soloists were: Rose Parron, Alice Johnston, Jeanette Rodermond, sopranos; Ethel Bergen, contralto; Wallace Radcliff, Charles Wessling, tenors; Thomas Joyce, baritone.

Easter holiday engagements were filled by Charles Wessling, in St. Michael's Church, New York City; Louise Stein, soprano, in West Side M. E. Church, Jersey City, and Bertha Erhardt, soprano, Plainfield, N. J. Louise Stein and Kathryn Stein, sopranos, gave a costume recital, April 18, in the Wurlitzer Auditorium.

## CHARLES J. SMITH'S EASTER MUSIC

Delightful Easter music was that given at the Church of Our Lady of Mercy ("The Cathedral of the Bronx") under Charles J. Smith, director, with Robert McElroy, organist. Orchestra, soloists and a choir numbering fifty mixed voices presented works by leading composers in fine fashion, the entire performance showing the work of an able conductor; he is also a singer with an unusual baritone voice. Solo singers were Eleanor Laning and Teresa Burns, sopranos; Viola Hartnett, contralto; Edward Butler, tenor, and Gustav Brasch, baritone.

## COURBOIN PRAISED IN CHICAGO

Following Charles M. Courboin's recent appearance in Chicago he was praised by the Tribune and the News of that city. Edward Moore in the Chicago Daily Tribune said: "Courboin produced effects that were as agile and graceful as one hears from a symphony orchestra." Maurice Rosenfeld in the Chicago Daily News reported: "Courboin, a master of organ playing, presented a program which not only displayed the qualities of the instrument, but also his own great talents. So absolute is his command over the mechanism that feats of technic, both on the keyboards and pedals, are accomplished by him with astonishing ease; an effect of power and volume welled forth."

## TOLLESEN AND ANITA PALMER PLAY EASTER SUNDAY.

Easter week and especially Easter Sunday were busy times for Carl H. Tollefson and Anita Palmer, violinists, both being engaged in various church services of Brooklyn. Mr. Tollefson played at the Greene Avenue Baptist Church morning service works by Wieniawski and Gounod, with lofty expression. At the evening service Miss Palmer played works by Svendsen and Boisdeffre, her violin tone being

particularly broad, brilliant and incisive. Ruth Stellman, pianist, assisted, the whole under the direction of F. W. Riesberg. A feature of the morning service was the performance, by request of the pastor, Rev. Charles F. McKoy, D. D., of the Hallelujah Chorus, the congregation standing.

## EMMA THURSBY ENTERTAINED IN FLORIDA.

A musicale-tea given for Emma Thrusby at Mrs. David Todd's beautiful home in Coconato Grove, Fla., on April 5, was greatly appreciated, many remarking that it was the finest of this season, attended by nearly a hundred people. On April 7, Mana-Zucca, noted artist and composer, entertained Miss Thrusby with a tea at her charming home in Miami. Isiah Seligman, a Russian pianist from New York, played delightfully several selections, and many musical and society people attended. Miss Thrusby and her sister will visit their brother at Merritt, on the Indian River, and on June 1 they return to New York by steamer from Jacksonville.

## WILES PUPIL PLAYS WELL.

Emma L. Wiles of Stony Point brought with her, on a recent visit to New York, Muriel Secor Moreton, her pupil, who played for a private audience *Butterfly* (Merkel) and *Scarf Dance* (Chaminade). The young girl shows great progress since last heard; she played from memory, with expression and correctness, and Miss Wiles may well point to her with pride as exemplification of her instruction.

## MINNIE JOHNSON AN EXCELLENT PIANIST.

Minnie Johnson, pianist and teacher of Newark, N. J., was recently heard in New York, when she played *Romance* (Grunfeld), G minor prelude (Rachmaninoff), and the *Rigolletto Fantasie* (Liszt). She showed refined expression, fluency of technic and brilliant interpretation, these qualities marking her as a pianist of technical advancement and musical understanding.

## A. G. O. FOUNDERS' DAY DINNER.

The annual founders' day dinner of the American Guild of Organists was held April 21 in Cafe Boulevard, with talks by Warden Sealy and others.

## BRICK CHURCH EASTER MUSIC.

Special Easter music was sung by the choir of the Brick Church under the direction of Clarence Dickinson, with accompaniment of violin, cello, harp and organ, with Inez Barbour Rose Bryant, Charles Stratton and Frank Croxton as soloists.

## SEIBERT'S CHOIR GIVES THE CRUCIFIXION.

Palm Sunday afternoon, Stainer's Crucifixion was given by the choir of Holy Trinity Lutheran Church under Organist Henry F. Seibert. During Holy Week Mr. Seibert gave a short organ recital at Aeolian Hall preceding the noon hour service, under the auspices of the Lutheran organization.

## Trabilsee Studio Recital Enjoyed

On March 3 Tofi Trabilsee gave a studio recital in which a number of his artist-pupils and advanced pupils took part. The studio was thronged with representatives of all branches of the musical profession. An informal instructive talk on Artistic Success preceded the musical program.

A scene from Faust, with Caslow Kleczinski in the title role, and with Rita Hamsun as Marguerite, was a feature of the evening. Others who took part in the program were: Cynthia Lovelace, coloratura soprano; Stella Barton, Ukrainian mezzo-soprano; Madame Raffetta, formerly of the Chicago Opera; Julia McIntyre, formerly soprano of the Boston Opera Co.; Marguerite Broder, soprano; Mary Diaz, Spanish soprano; George Abdo, baritone; Jack Bauer, of the Blossom Time company; A. P. Place, baritone; Fred Demavais, French tenor; Mr. Diaz, Spanish tenor; Genevieve Azar, soprano. Eleonor Wallace and Alfred Forester delightfully assisted at the piano, and the violin obbligato was played by Josephi Romani.

## Jeanne de Mare Busy

Jeanne de Mare has returned to New York after an extended tour to the Pacific Coast, having been very successful with her lecturer-pianist idea. She was heard on March 12 in the Borgia Room at the Hotel St. Francis and again on March 16. Her subjects were The Evolution of French Music Since 1900 and Present Day Musical Paris. These lectures were illustrated by selections of Debussy, Faure, Satie, Magnard, Dukas, d'Indy, Florent Schmitt, Maurice Ravel, and, on the second one, by Arthur Honegger and the group of six, Albert Roussel, Kochlin, Caplet and Stravinsky. At the home of Mrs. Henry H. Scott, Mlle. de Mare gave two additional lectures. The San Francisco papers declared that "Miss de Mare gave her lectures with knowledge, wit and finesse." The San Francisco Chronicle stated that "Miss de Mare was more than well informed. She has the gift of presenting facts in a pleasing vesture of phrases."

## Gaelic Musical Society Concert

On April 19, at the College of the City of New York, an All Nations Musical Festival was given under the auspices of the Gaelic Musical Society of America, Edward J. Walsh, director. Among those appearing were: Princess Atalie Unkalunt, Indian singer, assisted by the Princess Natoma String Sextet and the Baroness Katharine Evans von Klenner Quartet; Doris Madden, pianist; Lily Meagher, soprano; Nina Gordon; John Finnegan, tenor of St. Patrick's Cathedral, and the Friendly Sons of St. Patrick Glee Club; George H. Gartlan, director. Frances Foster was at the piano.

## Mayer Artists for Topeka

The Daniel Mayer office has just closed contracts for a course next season in Topeka, Kan., with Henry Dotterweich, manager of the Topeka Concert Direction. The course will consist of the Russian Symphonic Choir, Dusolina Giannini, Guy Maier and Lee Pattison, and the Letz Quartet.

## Bettina Freeman to Sing for Toscanini

Arturo Toscanini has just arranged to hear this spring at La Scala in Milan, Bettina Freeman, American soprano, who now is singing with success at San Remo.

ISABELLE VENGEROVA  
Former Professor Petrograd National Conservatory

"Her tone has a beautiful singing quality and she displayed facile technique."—*Musical Courier*.

"Mme. Vengerova played a difficult and exacting program admirably, with a clear technique and an excellent tone."—*Philadelphia Evening Public Ledger*.

"Displayed finished technique and emotional power."—*Philadelphia North American*.

"A singularly lovely lyric tone that is most unusual. Rarely has a piano in Orchestral Hall sung with a voice so sweet."—*Detroit News*.

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*N. Y. Staatszeitung:* "Madame OLGA WARREN, a proven coloratura singer, was not only admired for her very beautiful voice, but also for the masterly way in which she used it."

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BELLE GORSKY.



ANASTASIA RABINOFF.

**Swift & Company Male Chorus Offer \$100 Prize**

Swift & Company Male Chorus offers its fifth annual competition in music composition with a prize of \$100 for the best setting of the following poem:

**Blest Pair of Sirens**  
By JOHN MILTON

Blest pair of Sirens, pledges of Heaven's Joy,  
Sphere-born harmonious Sisters, Voice and Verse,  
Wed your divine sounds, and mixed power employ,  
Dead things with unbreathed sense able to pierce;  
And let your harped phantoms present  
This undisturbed Sons pure concert,  
Aye sung before the sapphire-coloured Throne  
To Him that sits thereon,  
With saintly shout and solemn jubil;

Where the bright Seraphim in burning row  
Their loud uplifted angel trumpets blow,  
And the Cherubic host in thousand quires  
Touch their immortal harps of golden wires,  
With those just Spirits that wear victorious palms,  
Hymns devout and holy psalms  
Singing everlasting;

That we on Earth, with undisordering voice,  
May rightly answer that melodious Sin;  
As once we did, till disproportioned Sin  
Jarred against Nature's chime, and with harsh din  
Broke the fair music that all creatures made  
To their great Lord, Whose love their motions swayed  
In perfect diapason, whilst they stood  
In first obedience, and their state of good.  
O, may we soon again renew that song,  
And keep in tune with Heaven, till God ere long  
To His celestial concert us unite,  
To live with Him, and sing in endless morn of light!

The conditions of the competition are as follows:

The composer must be a resident of the United States of America. The setting preferred is for chorus of men's voices with baritone solo and piano and organ accompaniment. Composer will be allowed considerable latitude and compositions without organ accompaniment and with tenor solo will be considered.

It should be remembered first of all that the composition must sing well. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope, bearing upon the outside the fictitious name, and having inside his real name and address. Loose stamps should be enclosed for the return of MSS.

Each composition must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, and must be in his hands on or before July 15, 1925. The award will be made August 1, 1925.

The composition receiving the prize becomes the property of the Swift & Company Male Chorus. All others will be returned to their authors within thirty days.

The composition winning the prize will be produced in concert by the Swift & Company Male Chorus during the season of 1925-1926.

The award will be made by a jury composed of Jeanne Boyd, Rudolph Reuter and D. A. Clippinger. No member of the jury shall enter the competition.

All communications should be addressed to D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

**The Fine Arts Free Fund**

The Fine Arts Importing Corporation of New York is an organization established for the purpose of making available to America new foreign music at a reasonable figure. Not only is the price attractive, but, the music being kept in stock, it can be delivered without the usual delay which attends orders made abroad.

In the course of the conduct of this business the proprietors have discovered that where there is a will there is not always a way. There are libraries which would be only too glad to place at the disposal of their readers much of this interesting new music, but whose budget does not admit of this outlay. And there are students who would like to broaden their education by familiarizing themselves with recent developments but are prevented by monetary considerations.

To meet these needs a fund is being established to be known as the Fine Arts Free Fund, which will bring within reach of libraries and individuals under certain conditions any of these foreign publications for which there is a demand. In the case of libraries the plan is to augment the budget; that is, if the library can advance half of the necessary sum the Free Fund will make itself responsible for the balance. Exact conditions can be had by addressing the Fine Arts Importing Corporation.

**CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS****Marion Bauer**

Oriente ..... Florence Otis, Utica  
Only of Thee and Me ..... Charlotte de Witt, New York  
Prelude in D major for the Left Hand (Piano) ..... Percy Grainger, Albion, Battle Creek, Muskegon, Mich.

**Mrs. H. H. A. Beach**

Program given under the auspices of the Washington Alumnae Club (CMU PHI EPSILON), Washington, D. C.

Ecstasy	Gretchen Hood
Shena Van	
For Me the Jasmine Buds Untold,	
I Send My Heart Up to Thee,	
Ah, Love, But a Day	
Chanson d'Amour	
Elle et Moi	
The Year's at the Spring	
From "Blackbird Hills" (Omaha Indian Air)	Mrs. H. H. A. Beach

Program given under the auspices of the Cantabrigia Club, Cambridge, Mass.

June	Helen Edlefson Barr
Ah, Love, but a Day	
The Year's at the Spring	
O Sweet Content	
Fairy Lullaby	

**Robert Braine**

That Day We Met ..... Frederic Baer, Brooklyn

**Gena Branscombe**

Spirit of Motherhood ..... Helene Cadmus, Yonkers, N. Y.  
Krishna ..... Helene Cadmus, Yonkers, N. Y.  
Just Before the Lights Are Lit ..... Francesca Kaspar Lawson, Faison, N. C., Fairmont, Huntington, W. Va.  
Zoe Pearl Park, Lansdowne, Pa.  
I Bring You Heartsease ..... Zoe Pearl Park, Lansdowne, Pa.; New York.  
There's a Woman Like a Dewdrop ..... Helene Cadmus, Yonkers.

**C. S. Briggs**

Sacred Songs  
We Bless Thee for Thy Peace ..... George Sykes, Lynn, Mass.  
He Understands ..... George Sykes, Roslindale, Lynn, Mass.  
All the Way ..... George Sykes, Roslindale, Lynn, Mass.  
Until the Dawn ..... George Sykes, Roslindale, Lynn, Mass.

**Ralph Cox**

Aspiration ..... Frederic Baer  
The Vendor of Dreams ..... George Ashley Brewster, Dallas

**G. A. Grant-Schaefer**

Red River Boat Song (Mon cri era, tir la tirette).  
St. Lawrence Boat Song (Frangue, frangue sur l'aviron).  
Royal Dadmum, Modesto, Sacramento, San Francisco, Los Angeles, San Bernardino, Calif.  
Londonderry Air (Would God I Were the Tender Apple Blossom)  
Frederic Baer.  
Musie Bainjo (Creole Song) ..... Charles M. Dennis, Stockton, Cal.  
O Azure Eve ..... Charles M. Dennis, Stockton, Cal.  
The Forest Court (Operetta)  
Public Schools, Nappanee, Ind.  
Girl Scouts, Springfield, Mass.

**Francis Hopkinson**

From "The First American Composer," edited and augmented by Harold Vincent Milligan:  
My Days Have Been So Wondrous Free ..... Gladys Davey, New York  
O'er the Hills Far Away ..... Gladys Davey, New York

**Bruno Huhn**

If ..... Gretchen Hood, Washington, D. C.  
How Many Thousand Years Ago ..... Gretchen Hood, Washington, D. C.  
Eldorado ..... Gretchen Hood, Washington, D. C.  
Invictus ..... Ambrose Durkin, Mt. Washington, Md.  
Elliott Zerkle, New York.

**W. J. Marsh**

Memories ..... Bernard U. Taylor, Fort Worth  
Sunset (Trio for Women's Voices with accompaniment: Two Violins).  
Harmony Club, Fort Worth.

**Harold Vincent Milligan**

April, My April ..... Francesca Kaspar Lawson, Manassas, Va.  
Mrs. Raymond Havens, Kansas City

**Anna Priscilla Risher**

Sail, White Dreams (Trio for Women's Voices), Lyric Club, New York  
Community Concert under auspices Redlands, Calif., Community Music Association  
Margaret Messer Morris, Soprano; Cleo Rundell, Violin; Gertrude Henderson, Cello; Anna Priscilla Risher, Piano.

Trios for piano, violin and cello—  
Andante Religioso,  
Valse Lente,  
Mazurka,  
Berceuse,  
From the West.

Songs:  
The Piper's Song,  
A Baby's Hair Is Built of Sun,  
Song of the Brown Thrush,  
A Token,  
A Withered Rose (with violin obbl.)

**Robert Huntington Terry**

Lazin' Along ..... Cecil Arden, Gunnison, Colo.  
The Morning Is Calling ..... Vera Mae Pierce, Fort Worth

**Claude Warford**

Approach of Night ..... Gladys Davey, New York  
Life's Ecstasy ..... Grace Farrar, Yonkers

**RADIO BROADCASTS**

Florence Newell Barbour  
Awake, It Is the Day ..... Edna Fields, Brooklyn

**Reginald Billin**

A White Rose ..... Edna Fields, Brooklyn

**Gena Branscombe**

I Bring You Heartsease ..... Edna Fields, Brooklyn; Mildred D. Enry, Buffalo,  
The Morning Wind ..... Grace Clarke, Providence

**Ralph Cox**

To a Hilltop ..... Edna Fields, New York

**G. A. Grant-Schaefer**

The Long-tail Blue (Old Song) ..... Crystal Waters, New York  
Musie Bainjo (Creole Song) ..... Crystal Waters, New York  
Autumn ..... Alwyn Bach, Springfield, Mass.  
Windy Nights ..... Alwyn Bach, Springfield, Mass.

**Robert Huntington Terry**

Lazin' Along ..... Edna Fields, Brooklyn  
(Advertisement)

## LAZAR S. SAMOILOFF, NEW YORK INSTRUCTOR, AND HIS MASTER SCHOOL OF MUSIC IN CALIFORNIA

Since his return from California and the Middle West, where he spent last summer, giving vocal instruction in leading cities, friends of Lazar S. Samoiloff have heard and read much of the Master School of Musical Arts. Leading musical papers and New York dailies have told of this institution, of which Alice Campbell Macfarlane of San Francisco and Honolulu is principal guarantor. A faculty of the most eminent vocal and instrumental stars has been engaged for this enterprise, which begins its first course in May.

Some data regarding Mr. Samoiloff, originator and director, will be of interest. His father, an attorney, decreed that his son should be a physician, and he began studies toward that end. Although he continued studying both medicine and music, his love for music was too overwhelming. Soon the young man informed his father he was through with medicine, but dad thought otherwise, and cut off his allowance. Still he kept at it, trying to earn his own way through four years of conservatory instruction, teachers there aiding him in various ways. Realizing what a struggle all this meant, the young music student made a vow that when he "arrived" he would help every ambitious student in every way possible. Two decades later this has come to pass, for "while my original idea was to help the student," said he, "it has become a great joy to see it develop into a tremendous aid to teachers and the entire musical life of the Pacific Coast. This would not be possible but for the generosity of Alice Campbell Macfarlane, which makes it a public institution. All music students of the West dream of studying with a world-famous teacher, and not every one can go to New York or Europe for the purpose. This school brings the masters to them—the mountain coming to Mohammed. Pupils with means will pay, but those without will be taken care of as far as possible, but only if there is talent."

Mr. Samoiloff believes this institution will bring increased inspiration to the California and Western musical life. A student who studies with such artists as Lhevinne, Stojowski (piano); Thomson (violin); Salmon (cello); Claussen or De Segurola (voice), will want to make the greatest possible advancement. No sooner had the first announcement of this school been made than Alice Seckels, manager, received inquiries at her Hotel Fairmont home, San Francisco, from twenty-three States. The special round-trip summer rates to the coast from all points makes this a very attractive location for summer study; the cost of living there is also less than in Eastern cities. A special feature of the school will be the recitals by each of the master teachers both in San Francisco and Los Angeles. Mr. Samoiloff says the "American hurry-up" idea makes much trouble; he will have none of this, but wants pupils to develop normally, just as a tree or anything enduring has to grow. Mr. Samoiloff says: "If one has talent it will surely come out with perseverance; if the Lord gives one a voice and a desire to cultivate it, he will be shown the way. But it takes a strong faith and much courage. I am only now seeing my vow and dream of twenty-five years ago come true."

Recently Miss Seckels asked Claire Dux, Julia Claussen, Bianca Saryoa and Helen Stanley their personal opinions of the Samoiloff instruction, all these being his pupils. They replied as follows:

New York, January 8, 1925.

My dear Miss Seckels:  
You have asked my opinion of Lazar Samoiloff and I am more than happy to state that he has been a vocal guide for the last two seasons, and I can with certainty state that he has helped me very much, bringing out my voice to its fullest extent. His knowledge of vocal technic and coaching of repertory is enormous, and in every way he is a wonderful inspiration to his artists and students.

Very cordially yours,  
(Signed)

New York, January 12, 1925.

My dear Miss Seckels:  
I can with great pleasure tell you that in my opinion Lazar S. Samoiloff is one of the very few vocal teachers who lend simplicity to their teaching, detect the smallest defects in the voice and cure them as soon as he finds them. His radiant personality is a tremendous

help to all who work with him, and I unhesitatingly recommend him to all who are earnestly seeking the right way of singing. He has been my vocal guide for several seasons, and I am still continuing to avail myself of his advice.

Very sincerely,  
(Signed)

San Francisco, Cal., February 21, 1925.

My dear Maestro:

There is nothing that I could say that would adequately express my appreciation to you for the help you have given me the past three seasons. Especially have I felt the result of your excellent teaching and coaching this past season.

I commenced this season's engagements under great vocal difficulty, and it has been because of your guidance and advice and the daily lessons I had with you while in New York that I have been enabled to accept and continue the full season's engagements.

The hard work for me has had telling effect is evinced by the splendid reception I have had, and the notices from the press throughout the country, which have in all cases surpassed those of any other season.

I am eagerly awaiting the time when my engagements will allow me to continue with you.

Gratefully yours,  
(Signed)

March 2, 1925.

Dear Mr. Samoiloff:

Allow me to express to you my sincere thanks for all you have done for my voice.

You are a real master of the vocal art. Faults which would take others a long period of years to correct, you detect and correct in a short space of time. I always look forward with pleasure to my hours of work with you.

Always sincerely,  
(Signed)

### Good Friday Program at Wanamaker's

Dr. Alexander Russell gave great pleasure to the large throng in the Wanamaker auditorium on Good Friday by his playing of Guilmant's funeral march and chant, the prelude to Parsifal, and Ravennello's Christmas Resurrexit. The might and inner nobility of these works were well suited to the day, Dr. Russell bringing out harp effects in the chant of utmost delicacy and effectiveness. F. Woodman Babbitt read the dramatic King Robert of Sicily, with organ and piano obbligato, music by Rosseter Cole, an encore following, and people did not quite know what to think of Esther Gustafson's religious dance interpretations.

A concert memorializing the late Marco Enrico Bossi has been arranged at the auditorium for April 25, at 2:30 o'clock, and the fourth annual Festival of the Organ will take place Music Week, May 4-9.

### Cleveland Institute News

The Cleveland Institute of Music Chorus made its initial appearance here recently and met with success. A group of Cleveland choristers, most of them average citizens with no idea of pursuing music as a vocation, compose the chorus, founded by Ernest Bloch, director of the Institute, for those who like to sing. John Peirce has taken over the work of directing the chorus this year and was introduced to Cleveland musicians as a choral conductor at the first recital. Haydn's Seasons was presented. The solo parts were well taken care of by Opal Hemler, soprano; Howard Justice, tenor, and Thomas Ward Lane, bass. Eleanor Foster was a discriminating accompanist.

The premier in Cleveland of Ernest Bloch's ten pieces for

children, *Enfantes*, was given at the last student recital at the Institute. Each of these pieces has been dedicated to a different piano teacher of the school and was played by student of the teacher. The published works have been illustrated by Lucienne Bloch, youngest daughter of the Cleveland composer. Another feature of the student recital was the number given by the Institute String Orchestra, composed of faculty and students, and directed by Mr. Bloch. For the first time this season, pupils of the school played the solos with this body. They played the Bradenburg concerto No. 5 in D major, for piano, flute, violin and string orchestra. Parker Bailey played the piano solo. Merry Cohn the flute, and Lois Brown the violin.

Beryl Rubinstein, head of the piano department at the Institute, gave a recital at Lake Erie College in Painesville recently.

### MAYOR HYLAN PETITIONED TO CONTINUE GOLDMAN CONCERTS

There was marked enthusiasm at the mass-meeting at Carnegie Hall, April 17, held under personal agitation of Bella Zilberman and a citizens' committee, when speeches were made by prominent men and women in favor of continuing the Goldman Band concerts in Central Park. The band played and from beginning to end tremendous interest was shown. William B. Roulstone was chairman, introducing Mme. Von Klenner, who made a plea for the (until given the vote) "silent sex" (women), mentioned Goldman's "angels" (the Guggenheims, who support the Goldman band concerts), saying that the wings of angels of the National Opera Club (of which she is president) had not yet sprouted. Her distinct diction and interesting personality quite won all hearts. Mrs. Thomas Slack, ex-president of the New York Women's Federated Clubs, made a telling speech, and the eloquence of Rabbi Nathan Krass (Temple Emanu-El), the wit of Rev. Charles F. Potter (West Side Unitarian Church) the mentality and psychological directness of Dr. Louis E. Bischoff (formerly of Columbia University), the fluency and enthusiasm of Anthony Mulieri (who wrongly named "Convent" Garden in London), the incident connected with Winifred Sackville Stoner's talk, representing 10,000 children, and the humorous talk by eighty-four-year-old William Hewitt, all this held the interest of the audience. The climax of the evening came, however, when chairman Roulstone introduced Bandmaster Goldman, who received a greeting which manifestly affected him deeply. He conducted the William Tell overture brilliantly, followed by his own march, On the Mall, in which the audience whistled the melodious theme, showing close familiarity with it; his Stravinsky-like gestures and the dash he put into everything was remarkable. Flowers were presented to him, and resolutions were passed indorsing the Goldman Concerts in Central Park. On suggestion of Dr. Potter the audience with one voice chorused "2,000 votes for Goldman's park concerts," and at eleven o'clock things were over.

### La Forge-Berumen Studio Musicale

On April 19, the Fisk University Jubilee Singers of Nashville, Tenn. (James A. Myers, first tenor; Carl J. Barbour, second tenor; Horatio O'Bannon, baritone; Ludie D. Collins, bass, and Mrs. James A. Myers, contralto), were presented in a program of Negro folk songs at the La Forge-Berumen studios. A large number of invited guests filled the attractive studio and derived keen enjoyment from the excellent renditions of spirituals and other songs which these singers gave. Their voices, soft in quality, blend well and they render their songs with appropriate spirit and feeling. James A. Myers read several poems by Paul Lawrence Dunbar, the Negro poet, with a pleasingly musical voice and excellent expression both facially and vocally. The singers gave as their final encore La Forge's arrangement of Drink to Me Only With Thine Eyes.

### New Posts for J. W. F. Leman

Owing to the death of Hilda Van Dem Beemt, J. W. F. Leman has been appointed to succeed him as conductor of the symphony orchestra and band of the University of Pennsylvania, the Frankford Symphony Society and the Savoy Opera Company.

## AROLDO LINDI SCORES TRIUMPHS (HAROLD LINDAU, AMERICAN TENOR)

**Teatro La Scala, Milan—Teatro Regio, Parma—Teatro Reale, Madrid**

**What Parma and Madrid Critics Say of Lindi as Radames:**

### IL PICCOLO DI-PARMA.

The role of Radames is the one on which is always concentrated the special attention of the public; it is a part strewn with difficulties of no common order from the romance in the first act to the duet in the third and the finale at the close of the opera. For this reason it requires a completely equipped tenor capable of moulding his voice to every shade of expression. The tenor Lindi succeeded in this difficult task and was most effective, especially at those points that afforded him an opportunity of pouring out his limpid top notes. He was applauded immediately after his romance in the first act, and after the duet in the third.

### GAZZETTA DI PARMA.

The voice of the tenor Lindi is of powerful timbre and his high notes, which reach the maximum resonance without effort, vibrate with crystalline sonority. In the romance of the first act, after successfully overcoming the arduous obstacle of the opening phrases in pianissimo, he closed the number with admirable fire and impetuosity, hurling forth his majestic notes like a challenge to the sun. And he equally captured our admiration with his vocal intensity in his scene in the third act, thus giving magnificent relief to the character of Radames.

### CORRIERE EMILIANO, PARMA.

The tenor Lindi, who vaunts vocal resources of astonishing vastity, exalted his listeners who were not expecting such a powerful

"Radames." It is superfluous to add that at the passage "Sacerdoti io resto a te," he was greeted with an imposing burst of applause.

### MADRID (SPAIN) PAPERS HERALDO.

The tenor Lindi, who made his debut, has the most serious qualifications for triumphing in his role; his voice is fresh, of wide range and is powerful. Its timbre is very pleasant, and is perfect in every register, whereas his emission is clean-cut and easy. He sang with true precision, without spoiling himself, and was therefore a worthy companion of Maria Llacer. He repeatedly charmed the audience, which applauded him with real enthusiasm.

### EL SOL.

The tenor Lindi possesses a voice of good timbre, full and robust. His success was grandiose, and a brilliant future may unquestionably be predicted for this young artist.

### EL IMPARCIAL.

The tenor Araldo Lindi, new for our public, possesses a powerful voice, excellently trained. Much admired was the exceptional quality of this artist and his surprising vocal organ.

### LA VOZ.

Il Signor Araldo Lindi, new for our public, possesses a beautiful tenor voice, round, powerful, and of pleasing timbre. His success was instantaneous and unanimous throughout the opera.

**Now on OPERA AND CONCERT TOUR IN GERMANY—IN JUNE WILL APPEAR IN OPERA, COVENT GARDEN, LONDON—IN SEPTEMBER IN SWEDEN**



As Radames in Aida

**Cornell a Well Equipped Teacher**

In again announcing A. Y. Cornell as head of the vocal department of the Civic Summer Master School of Music, of Winston-Salem, N. C., attention is called to his pre-



© Underwood & Underwood  
A. Y. CORNELL.

eminent capacity as a teacher of voice. Mr. Cornell has devoted years of serious thought to the study of tone-production, under the most eminent teachers in this country and Europe, and has deduced therefrom a system of teaching which has been productive of unusually successful results. Mr. Cornell is a thoroughly developed musician, a pianist and organist of no mean repute, and fully acquainted with the theory of music, musical history, composition, etc. This equipment renders him particularly desirable as a teacher of singing and coach. Mr. Cornell as a singer has achieved a very enviable success in oratorio and recital. His experience as first assistant at the National Summer School of Music at Round Lake and Chautauqua for six years, his conspicuous success in the conduct of the A. Y. Cornell Summer School of Vocal Instruction, at Guilford, Conn., and at Round Lake, N. Y., warrant the assumption that the success of former seasons will be repeated this year.

The system of study at the A. Y. Cornell Studios is that deduced by Mr. Cornell from the best thought of the day on the subject of tone production and singing, and embraces, it is claimed, the ideas of Edmund J. Meyer, J. Armour Galloway, George Henschel, William Shakespeare, Theo. Bjorksten, Trabadelo (of Paris), Ffrangcon Davies, Johanna Hess-Burr, Alfred Giraudet, H. Howard Brown, Isadore Luckstone, Oscar Seagle (assistant to Jean de Reszke in Paris for nine years), Herbert Witherspoon, Albert E. Ruff (present teacher of Geraldine Farrar), Percy Rector Stephens, and several other equally celebrated teachers with whom Mr. Cornell has studied, and is the out-growth of many years of study, research, and experience.

**Thomas James Kelly's Unique Lecture-Recitals**

Thomas James Kelly finds time occasionally to slip away from his very busy vocal studio in the Cincinnati Conservatory of Music and delight an audience with one of his unique and brilliant lecture-recitals. His titles are always such as challenge attention, and the one entitled *Music as a Foreign Language* immediately awakens interest as to how the subject will be handled. This lecture was the one which recently attracted a capacity audience at the Cincinnati Country Club, under the auspices of the Monday Lecture Club. It is divided, as are all of Mr. Kelly's lecture-recitals, into three parts—the first, The Gentle Art of Familiarity; part two, Interpreters and Guides; part three, Spirit with Spirit Can Meet.

Mr. Kelly was assisted by three of his artist-pupils—Martha Short, of Piqua (O.) ; Helen Fill, of Richmond (Va.), and Mildred Scott, of Cincinnati—each of whom sang interesting illustrations which bore directly on the subject and proved a delightful addition. Grace Woodruff played delightful accompaniments.

**Toledo Acclaims Proschowsky Pupil**

On March 13, Muriel La France, coloratura soprano, participated in a concert with the Flonzaley Quartet in Toledo, Ohio. It was only a year before this that Miss La France came to New York "as the protégé of Galli-Curci and the pupil of the noted Proschowsky," as one of the newspapers commented.

The press was most enthusiastic over her work. Some of the remarks of the critics were: "Her tones are clear and warm and her interpretations amazingly presented for one so young and so unused to operatic manifestations." "The marvelously clear, caressingly sweet and unvarying true vocal instrument had been rounded, refined, polished till it glistened like a newly burnished gem. Every tone glowed with color and vibrated with life. Top notes, the

middle and lower registers were of equal purity." "The quality of the La France tone is such as the world's greatest might envy. Not a single deviation from pitch marred the whole evening's program. The young singer gave not only promise but almost assured certainty of the great career which lies before her." "In her big aria, Ah, fors e lui from *Traviata*, Miss La France achieved a notable success, negotiating the high E flat with perfect precision and displaying not a little ability on the operatic side."

**Paula Pardee Presents Pupil**

On March 21 Paula Pardee presented her pupil, Dorothy Delson, in a piano recital at the Art Center, New York. Miss Delson is only seventeen years old and a student at Hunter College, but she has studied with Miss Pardee for four years. She has a beautiful touch, a lovely way of caressing a phrase and a fine feeling for variety of color—a real pianissimo. There was a large audience on hand, the audience overflowing to the stage and galleries. Her program included the Handel theme and variations, Harmonious Blacksmith, the Beethoven sonata, op. 2, No. 3 in C major, a group of shorter numbers by Ravel, Debussy, MacDowell and Chopin, and the Mendelssohn concerto, No. 1 in G minor, the orchestra part being played on the second piano by Miss Pardee.

**Grace Hofheimer Pupil Honored**

Lucille Yellin, a student from Grace Hofheimer's studio, won a medal in the recent district contest held at Erasmus Hall High School by the Music Week Committee. Miss Yellin is thirteen years of age and has never before entered a contest.

**Activities of Victor and Cedia Brault**

Victor Brault and Cedia Brault will give more than thirty concerts in Canada during the next three months. H. B. Williams, manager of Boston, is booking a tour for them in the New England States for next fall. They will present programs of French lieder and Mr. Brault will lecture on the modern French composers.

From May 15 to June 8, Mr. Brault will give courses in Boston on the interpretation of French lieder, from Faure to Honegger. Mr. Brault is a pupil of A. L. Hettich, of the Conservatory of Paris and of Edmond Clément, of the Opera Comique of Paris. During his concert tours in Europe Mr. Brault has been associated with such artists as Ravel, Honegger and Albert Roussel.

Mr. Brault and Miss Brault appeared recently in recital at the Master Institute of United Arts, New York, following which F. R. Grant, executive director of the institute,

wrote that the choice of the program was that of a real musician and that the audience appreciated every group as well as Mr. Brault's talk. Mr. Grant also commented on Miss Brault's lovely voice and finished style.

**Trabilsee Studio Notes**

Tofi Trabilsee has instituted weekly musicales, besides his weekly opera class. Among his students who will do professional work this year are: Mme. W. J. Taylor, Genevieve Azar, Mme. L. Hunt and, Mary Lovelace, soprano; Marguerite Broder, mezzo-soprano; Helen Gamely, contralto; Albert Place and Albert McCullough, baritones; Joseph Kemp, Dave Leon and John McGrath, tenors; George Hoffman, bass.

Mr. Trabilsee's artist-pupil and assistant teacher, Rita Hansun, was heard on April 3 and 4 at the Intercollegiate Cosmopolitan Club at a Near East Night celebration. May C. Lang is the capable accompanist at Mr. Trabilsee's studio.

**Kreisler S O S's Fischer**

Fritz Kreisler, the eminent violinist, is at present on a world tour. Just before he left for Hawaii, Mr. Kreisler discovered that he had no violin strings and, needing them badly and very much in a hurry, wired Carl Fischer, Inc., to send him a supply via air mail to Honolulu. This was done immediately, with the result that when Mr. Kreisler arrived at Honolulu a supply of strings was waiting for him. It only goes to prove how quickly the public becomes adapted to the very latest methods of convenience in transportation and communication.

**Grunewald Aids New Orleans Band**

A man who shows his practical interest in music is B. M. Grunewald, of New Orleans, president of the L. Grunewald Company, who, when the New Orleans Police Band was organized way back in 1917, presented the members with their instruments on behalf of his firm. The band has flourished, having about doubled its personnel from the original twenty-five members, largely due to the constantly continued interest of Mr. Grunewald.

**James Wolfe with Judson**

James Wolfe, Metropolitan Opera basso, has signed a contract which will bring him under the exclusive management of Arthur Judson for next season. Mr. Wolfe is rapidly winning recognition as the possessor of one of the best voices of its kind. He is particularly effective in opera, and as a concert singer he never fails to delight.

**James Woodside**

"It was doubly a compliment to the singer that his hearers came in numbers and stayed long."—NEW YORK TIMES, January 29, 1925.

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Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

February 23, 1923.

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,  
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## CHICAGO MENDELSSOHN CLUB ENDS SEASON

Calvin Lampert, Conducting, Includes Hadley's Song of the Marching Men—Symphony Orchestra's Programs Well Arranged  
One—Well Known Artists Give Recitals—Hadley Directs Apollo Musical Club—Dayton Westminster Choir Sings  
Sacred Works—Chicago Musical College and Bush Conservatory Prize Competitions—Other News

CHICAGO, April 18.—Ernestine Schumann-Heink, Mieczyslaw Munz, Charles Skopp and Clarence Eidam, were four recitalists who entertained music lovers on Easter Sunday. Mme. Schumann-Heink sang at Orchestra Hall; Munz played at the Playhouse; Clarence Eidam, a local pianist, appeared at the Studebaker, and Charles Skopp, a local violinist, played at Kimball Hall.

### SCHUMANN-HEINK

There is only one Schumann-Heink, the queen of the contraltos of yesterday and of today. The famous singer was superbly seconded at the piano by Katherine Hoffman, her regular accompanist, and Florence Hardeman, violinist, was the assisting artist.

### MUNZ AT PLAYHOUSE

Mieczyslaw Munz, who created nothing short of a sensation when he first appeared in Chicago, duplicated his success at his piano recital given at the Playhouse before a large and very enthusiastic audience. Heard in his Chopin group, he demonstrated again his stupendous technical equipment which permitted him to give a masterly interpretation of such numbers as the Nocturne, Mazurka, Valse and Polonaise, op. 53. Munz gets a beautiful tone out of the piano; his interpretations are original and he has been rightfully called a poet of the piano. His success left no doubt as to the pleasure his musical audience derived from his superb playing, which presages well for many return engagements in this community.

### APOLLO MUSICAL CLUB

It has been many years since the Chicago Apollo Club gave as fine a performance as the one accorded Hadley's Resurgam and Liszt's setting of the 13th Psalm. Henry Hadley, guest conductor, directed his own Resurgam in a manner entirely to his credit and he made his work sound ninety per cent. better than heretofore—this due to his own

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enthusiasm which he transmitted to the forces placed at his disposal by the Apollo Musical Club. Resurgam is a big work, always pleasant to hear and doubly so when presented as well as on this occasion. The Apollo choristers made themselves proud by the manner in which they sang the chorale, and at this, their last concert of the season, they regained some of their lost glory. The Chicago Symphony Orchestra played brilliantly and the soloists were homogeneously good. It is pleasant to write that Helen Newitt, soprano; Leah Pratt, contralto; Theo Karle, tenor, and Bernard Ferguson, baritone, sang their solos and concerted numbers superbly. Preceding Hadley's work, Liszt's Psalm was given under the direction of Edgar Nelson, who has replaced this season the regular conductor of the Apollo Musical Club, Harrison M. Wild, who has been very ill, but sufficiently recovered to listen from a box to this concert. Nelson and his forces gave a dignified reading of the Psalm in which they had the assistance of Theo Karle, who delivered as fine singing as Orchestra Hall has heard in quite a long while. Both soloists and conductor had to bow repeatedly at the close of the work. The concert took place on April 13, and closed auspiciously the fifty-third season of the Apollo Musical Club.

### OTIS WRITES.

The Chicago Symphony Orchestra, its Organization, Growth and Development, by Philo Adams Otis, is a book that will prove of great interest to musicians all over the world. The book has just been issued by Clayton F. Summy Company of Chicago and should have a big sale. In the introduction to his new book, Mr. Otis, who is also author of the History of the First Presbyterian Church of Chicago, and who has written Impressions of Europe, writes: "My musical memories, covering a period of sixty years, start with the first symphony concerts in Chicago (1860-1868). . . . This work includes the details of the organization of the Orchestral Association, its membership, boards of trustees, personnel of the orchestra, and the names of the men and women of Chicago whose loyal and generous support have made the orchestra possible." Mr. Otis further writes as an introduction: "Much of the data for this work has been gathered from my journals, which note many musical events in Chicago during the past fifty years, including all the regular concerts of the orchestra in each season, the important concerts of the Apollo Musical Club, and other Chicago concerts in which the Orchestra has appeared."

### AN OPPORTUNITY

The Wolfsohn Musical Bureau will present the Wolfsohn Subscription Series in Chicago on Sunday afternoons at Orchestra Hall during the season 1925-1926. Ten subscription concerts by internationally celebrated artists will be given at special prices ranging from \$5.00 to \$15.00 for the series. Edward Johnson, tenor, will open the series on October 25; on November 15, Toscha Seidel, violinist, will make his first Chicago appearance in several years. Josef Hofmann, pianist, will furnish the program on January 3; Reinold Weerenrath, baritone, will sing on February 7; Olga Samaroff will play on March 7, and the series will come to a close on March 21, at which time Margaret Matzenauer will give a song recital. Other artists will ap-

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pear in the series. From all indications the series will be over-subscribed.

### CONCERT BY MU IOTA CHAPTER OF COLUMBIA SCHOOL

Mu Iota chapter of Mu Phi Epsilon Honorary Sorority gave its third and last subscription musical of the season in the East Room of the La Salle Hotel on April 18. The program was given by Lois Weigert, Margaret McArthur, Marion Carlisle, Norma Bergman and Margaret Conrad.

### STURKOW-RYDER'S ACTIVITIES

Theodora Sturkow-Ryder, pianist, composer and pedagog, is very busy judging from the following activities for the current week: April 14, director of orchestra in a "Maze of Modern Melodies" at the Chicago Artists' Association Frolic; 15, one of the judges at the piano contest at the Bush Conservatory; 16, one of the judges of the piano contest at the Chicago Musical College; 19, the fifth of the series of Studio Teas given for visiting artists—this tea being in honor of Minnie Cary Stine of New York; 20, Mme. Ryder plays her own composition, The Zoo, at the annual luncheon of the Musicians' Club of Women at the Chicago Athletic Club. She has just signed a contract for twenty-six concerts next season early in the Fall with the Ampico Company.

### DAYTON WESTMINSTER CHOIR

The Dayton Westminster Choir, John Finlay Williamson, director, gave a recital of sacred music at Orchestra Hall, on April 14. The Dayton Westminster Choir, made up of sixty mixed voices, sings a cappella and from memory and proved at the recital under review to be one of the very best of this kind in the world. Indeed, the Dayton Westminster Choir has been so well trained by Mr. Williamson that probably it occupies a niche of its own among similar organizations. The choir took Chicago by surprise, and by storm. All the critics on the daily papers sang its praise and that of its leader. Heard in a very difficult and unacknowledged program, the choir sang with great tonal beauty, absolute pitch, excellent enunciation and with the dignity and nobility that befits a choir that devotes its talent to sacred music. The Dayton Westminster Choir should come again to Chicago; likewise John Finlay Williamson, as its recital may well be called one of the big events of the present musical season.

### MRS. DEVRIES' PUPILS IN DEMAND

Word has just been received that during its season of grand opera at the Garden Theater, St. Louis, Mo., beginning May 25, Hansel and Gretel will be presented. The Hansel and Gretel will be two pupils from the class of Mrs. Herman Devries—Edith Orens and Helen Derzbach. It will be remembered that these two young ladies sang the same roles when Humperdinck's opera was given last January, by the

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Chicago Civic Opera at the Auditorium. Others in the cast will be Laura Doone, who created a sensation at the Auditorium recently as Carmen. She will be the Mother, and the role of the Witch will be sung by Maria Claessens of the Chicago Civic Opera.

## KATHRYN MEISLE SINGS

Kathryn Meisle, contralto, of the Chicago Civic Opera sang at the Oak Park High School, under the auspices of the Women's Auxiliary of West Suburban Hospitals, on April 16.

## SERGE BOROWSKY AT ORCHESTRA HALL

Serge Borowsky gave a song recital at Orchestra Hall recently when he created another fine impression on both the public and press.

## ISABEL RICHARDSON MOLTER'S APPEARANCES

Following is a list of engagements which Isabel Richardson Molter, dramatic soprano, is to fill during the next three weeks: Group of songs on the opening night of Station WHT (Wrigley Building), Chicago, April 25; joint recital with Ira Hamilton, pianist, at Lyon & Healy Hall, May 2, and recital at St. Joseph, Mich., in the high school auditorium, May 5.

## CHICAGO MUSICAL COLLEGE PRIZE COMPETITION

The preliminary competition in the violin department of the Chicago Musical College for the Lyon & Healy prize of a valuable violin was held in Central Theater last Sunday. The judges—Herman Felber, Jr., Jacques Gordon, Alexander Sebald—choose the following contestants to appear in Orchestra Hall for the final competition, May 9, with the Chicago Symphony Orchestra, Frederick Stock, conductor, assisting: Linda Sool (Chicago), Sam Thavius (Evanston) and Catherine Wade-Smith (Belligham, Wash.). Previous to the contest in Orchestra Hall, all the competitors who have been chosen to appear there will be heard in the program of works which they will interpret at a concert given for the benefit of the radio audience at Central Theater, April 26.

The competitions in connection with the Cable Piano Company's prize of a Conover grand piano and of Mason & Hamlin's prize of a Mason & Hamlin grand piano were held in Central Theater this week and the names of the winners who have been selected to appear in Orchestra Hall will be published next week.

This Sunday in Central Theater, will be held the final preliminary competition in connection with the Mason & Hamlin prize. The competition will be broadcasted by the Chicago Tribune, Station WGN.

## HOWARD COLF FOR MINNEAPOLIS

Howard Colf, pupil of Leon Sametini, has been engaged personally by Henry Verbrugghen, conductor of the Minneapolis Symphony Orchestra, as one of the first violinists in the orchestra for the coming season. Howard Colf received his orchestral training in the Chicago Civic Orchestra, under the direction of Frederick Stock.

## BUSH CONSERVATORY ORCHESTRA FOR STREATOR

The Bush Conservatory Symphony Orchestra, Richard Czerwonky, conductor, has been engaged to play two concerts at the annual convention of the Illinois Music Teachers, which is to be held in Streator, Ill., the week of May 22.

## CHICAGO MENDELSSOHN CLUB

The thirty-first season of the Chicago Mendelssohn Club came to pass with the concert given on April 16 at Orchestra Hall. The Mendelssohnians sang under the baton of Calvin F. Lampert, who replaced Harrison M. Wild, convalescing from his recent illness, and delighted their numerous hearers by a truly superb interpretation of Henry K. Hadley's Song of the Marching Men, which opened the program. The Mendelssohnians have been well trained and they rendered There Is a Lady (S. E. Lovatt) with great beauty of tone and a sense of humor that was quite entertaining. My Johnny Was a Shoemaker, an English folk song, harmonized and arranged by Deems Taylor, a gem among choral numbers, was also superbly rendered by the club. The Phantom Legions, a stirring song from the pen of Ward Stephens, sung with great enthusiasm by the choristers, was received with rapturous plaudits by the audience which demanded a repetition of the number which concluded the first group of the choir.

Then Alice Gentle, the soloist of the evening, was heard in a group of Russian songs, including The Rose Hath Charmed, by Rimsky-Korsakoff; A Chinese Love Song, by W. Rebikoff, and two songs by Moussorgsky—the Doll's Cradle Song and Hopak. Miss Gentle is always a welcome visitor in our midst. At her very best, she rendered those Russian songs gloriously. Her luscious tones were ointment to the ear and her interpretation a lesson to music students and others. Salvos of applause broke from every part of the audience at the close of each selection, and at the end of the group she was recalled repeatedly until finally she consented to add an extra.

The Mendelssohnians then appeared again on the stage and sang Maiden Fair, O Deign to Tell, by Haydn, and Glory to God in the Highest, by Pergolesi, with the same precision, the same beauty of tone, the same excellent phrasing and diction always to be expected in lighter numbers from those superb singers that compose the Mendelssohn Club, but seldom noticed in classical numbers such as the above. The choir also sang The Luck of Eden Hall, by Cecil Forsyth, with the assistance of Alice Gentle and Edith Richelsen Brown. This ballade is lovely; it was also sung in April, 1923, in Chicago by the same club, under the direction of Mr. Wild. After the intermission the Mendelssohn choristers contributed numbers by Philip James, S. E. Lovatt, Franz Mair, Margaret R. Lang, F. F. Bullard, Friedrich Heger and Frederick Stevenson. Alice Gentle's second group consisted of Mrs. H. H. A. Beach's Ah, Love, But a Day; Winter Watts' A Little Shepherd's Song; Do Not Go, My Love, by Richard Hageman, and Come to the Fair, by Easthope Martin. The second part of the program was not heard by this reviewer.

## BUSH CONSERVATORY COMPETITION

The Bush Conservatory preliminary contest of the graduate prize competition was held at the school on April 15. The judges selected Robert Sanders, Adolph Ruzicka and Harold Sanford to compete in the piano contest at Orchestra Hall. Leola Aikman, Earl Alexander and Guy Hague won first places in the voice competition. Edith Kandel, Margaret Conrad and Agnes Knofleckova were chosen in the violin department to contest for the violin prize. These young artists-students will appear at Orchestra Hall on

## MUSICAL COURIER

Thursday evening, April 30, to play and sing for the award of the graduate prizes—two grand pianos and a violin.

## MUHLMANN SCHOOL OF OPERA

Adolf Muhlmann, head of the School of Opera which bears his name, gave a lecture before the Columbia Damen Club on April 2. His subject was Humorous Incidents in My Life. Mr. Muhlmann spoke of the days when he sang in opera in Europe and America and told very interesting anecdotes about the De Reszkes, Maurice Grau, Dippel, Sembrich, Schuman-Heink, and many other artists with whom he had appeared at one time or another in this and other countries.

## MARIE ZENDT IN FLORIDA

Marie Zendt appeared last week before the Gainesville Musical Club, and the Daily Sun of that city had the following to say: "Three numbers by Marie Sidenius Zendt, well known singer of Chicago, completed the program. Mrs. Zendt sings with such ease and clearness that her tones seem to come forth of their own volition from the singer's throat. A pleasing personality and winsomeness do much to make Mrs. Zendt's appearance the remarkable success that it is. She is captivating and sings from sheer love of her art."

Mrs. Zendt's many friends will be happy to know that after spending all winter in Florida, she is now coming back to Chicago, where many dates are awaiting her.

## THE SYMPHONY PROGRAM

The twenty-seventh program of the Chicago Symphony Orchestra, which is the last save one of the season 1924-25, was so well arranged that it is published here in its entirety: Handel-Kogel's concerto in F major for two wind orchestras and strings opened the program and was followed by Strauss' tone poem, Thus Spake Zarathustra, op. 30. After the intermission the orchestra was heard in Elgar's overture In the South, Moszkowsky's Intermezzo and Perpetuum Mobile from Suite, op. 39, and Midsummer Wake, a Swedish rhapsody by Alfvén.

## AMERICAN CONSERVATORY OPERA PERFORMANCES

The American Conservatory is arranging a series of operatic performances for next season. During the coming summer session it will give a performance of the Secret of Suzanne. Last Saturday at Kimball Hall, under the direction of Charles LaBerge, members of the opera class gave an excellent presentation of the last act of Aida. The part of Amneris was taken by Esther Goodwin; Radames was sung by George McEwan, and Julius Brackelaere was the Ramfis.

## MARY WOOD CHASE SCHOOL PIANO RECITAL

On March 29, at the Cordon Club, the Mary Wood Chase School of Musical Arts presented pupils of Bessie William Sherman in a piano recital. Those heard were Misses Strom, Newcomb and Burger. These three young ladies showed unmistakable pianistic talent, far above the average, and reflected credit not only on the school but also on their teacher and themselves.

## CHICAGO MUSICAL COLLEGE NOTES

The preliminary competition for the prize of a Vose grand piano, offered by the Moise Piano Company to students in the vocal department and for the Lyon & Healy prize in the violin department, will be held in Central Theater, Sunday afternoon, April 12. The contest will be of unique interest inasmuch as it will be heard all over the country, the Chicago Tribune having undertaken to broadcast it from its station, WGN. This will probably be the first time that a competition has been thus widely disseminated.

Nellie Moench, of the Public School Music Department, attended the National Music Supervisors' conference, held in Kansas City, Mo., March 30 to April 3.

Lillian Winters, student of Erma Rounds, was guest artist

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at the Chicago Theater noon concert on Sunday, March 29. Elsie Barge appeared as soloist at the annual luncheon and concert of the Chicago Woman's Musical Club on April 2.

## MUSICAL NEWS ITEMS

Pauline Willfong quite recently sang a group of solos at a concert given at the Proviso High School Auditorium. Hazel Meisterling filled her usual place as alto soloist in the River Forest Presbyterian choir on Easter morning, giving the solo for that service. Geneva Doran assisted the quartet in its Easter service at the Woodlawn Presbyterian Church. Mrs. Louise Halsted sang in the evening at the First Swedish Baptist Church. Viola Housen assisted in the music at the North Shore Baptist Church and also sang at the afternoon service of the Christ Church, Washington Boulevard. On Easter Sunday evening the Elmhurst Christ

(Continued on page 56)

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## FIRST VERSE

Not understood. We gather false impressions  
And hold them closer as the years go by,  
Till virtues often seem to us transgressions;  
And thus men rise and fall and live and die—  
Not understood.

## LAST VERSE

O God, that men would see a little clearer,  
Or judge less harshly when they cannot see,  
O God, that men would draw a little nearer  
To one another—they'd be nearer Thee  
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April 23, 1925

## THE GREAT THEATER OF MOSCOW ONE HUNDRED YEARS OLD

Soviet Government Celebrates Its Centennial on January 6 With Appropriate Ceremonies—"Grandson" Chaliapin Sends a Telegram

By ELLEN VON TIDEBOHL

Moscow.—The Great Theater in Moscow celebrated its one hundredth anniversary in January, 1925. The French revolution slowly made its way in Russia, and the influence of Western ideas was felt, even at the time of the Empress Katherine II. The Napoleonic war and Napoleon's unhappy



THE GREAT THEATER IN 1825.

retreat from Russia was followed by an uprising of intellectual and social life in Russia. Republican sentiment came to a head in all the movement of political and social life. The literature was on the eve of birth and the want of a theater with constant artistic forces was thoroughly felt in Russia.

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The result of it was that in 1818 a plan was conceived to erect a very large theater in Moscow in the center of the country, where dramatic and musical performances could take place. A foreign architect, Bove, had been invited for this work, having for his assistants talented and well educated



THE FIRE IN 1853.

cated Russians. The work was well done and the magnificent theater was inaugurated in 1825.

On January 6 the first performance took place, beginning with a prologue, the Triumph of the Muses, followed by a ballet Cinderella. Time went on, Pushkin and Lermontoff were succeeded by Turgeneff and other literary men, each contributing a deeper analysis of Russian character, reflecting radicalism of spirit. This movement was followed by a development of dramatic and musical forces.

THE THEATER BURNS

A calamity occurred in 1853 when a great fire broke out in the theater. The inside was gutted, only the walls and the Colonnade remained uninjured. The building was soon restored and appeared as splendid as before.

In the beginning every kind of opera, light operettas, dramas and concerts were performed in the great theater. Verstovsky, Russian composer, was the first general manager of the Great Theater. He liked to present his own operas on the stage. His Tomb of Askold had considerable success. Mozart's Don Juan and Marriage of Figaro and Weber's Die Freischütz had been received with enthusiasm by the audience, though the ballet was always preferred to anything else.

ITALIANS CONQUER RUSSIA

In 1860 a company of Italian singers under the management of Moretti installed themselves at the Great Theater, having for their repertory Italian operas by Verdi, Donizetti, Bellini, etc. The Russian people fell entirely under the sway of the bel-canto of Italian singers, and it was a long time before the works of our Russian composers were performed on the stage of the Great Theater. Tchaikowsky's, Rimsky-Korsakoff's, Borodin's and Moussorgsky's operas had to wait a long time for a hearing. Nevertheless, little by little, the beauty and high value of Russian music found its way to full appreciation.

OSTROWSKY'S REGIME

In 1880 Ostrowsky, a well educated and highly gifted literary man, was named general manager of the Great Theater. He did much for the improvement of the theater, enlarging the orchestra, which became one of the best in Europe. He brought up the chorus and the scenic paraphernalia to great perfection. Russian operas and Wagner's operas were admitted to the repertory. With the appearance of Mme. Neshdanowa, Chaliapin and Slobinoff, the performances at the Great Theater gained great artistic interest. The dancing school of the theater had also contributed much to the development of the ballet, at the head of which stood the master teacher, Petipa. Mme. Gelzer, Michael Fokin and many other dancers brought the ballet to a high degree of artistic perfection. Walz, a highly gifted painter and decorator, has served no less than sixty-five years as manager in chief for these matters at the Great Theater of the State, as it is called at present.

THE CELEBRATION

The celebration of the hundredth anniversary of the Great Theater was a day of unusual solemnity and joy. The outside of the building was adorned by symbolic ensigns and flags. At twelve o'clock artists of all the Moscow theaters gathered under the colonnade in front and were welcomed by the managers of the celebration, the orchestra and chorus joining in the ceremonies.

The inside of the theater was splendidly decorated. The boxes were occupied by foreign diplomats and ambassadors and high members of the Soviet Government. Artists, painters, actors filled the auditorium. At the large table for the president one could see the principal Moscow artists, such as Neshdanowa, Gelzer, Slobinoff and several others. Lounatsharsky, president of the Institution of Art in Russia, delivered a speech on the influence of the theater on the masses.

Mme. Neshdanowa and Mme. Gelzer were named "Artists of the People," the highest rank for an artist at this day in Russia. Nearly fifty men, who had worked at the theater for twenty-five years or more, were named "Heroes of Labor" and were awarded a pension.

Slobinoff delivered a speech full of fiery enthusiasm, giving expression to his thoughts on freedom of the stage and working for art. Delegates from every kind of institution, from the Moscow Art Theater, from the Moscow Conservatoire, from the theater companies of Leningrad, etc., were present.

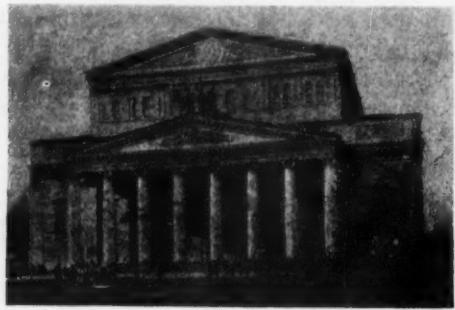
GRANDSON CHALIAPIN"

The daughter of Chaliapin read a telegram she had received from her father from America: "I am with you

heart and soul my dear friends and comrades. I am proud that I can congratulate our dear grandfather, the Great Theater, upon his hundred anniversary. (Signed) His Grandson Chaliapin."

Telegrams were received from Rouché, manager of the Grand Opera in Paris, where Moussorgsky's Boris Godounoff was performed on this day; also from Glazounoff, from the Theaters of Leningrad, from the Volks-Theater in Germany, from various literary and artistic institutions. All had a word to say to express their sympathy on this occasion.

The celebration closed with the performance by the orchestra of the Prelude of Glory by Richard Strauss under the baton of V. Luck, conductor in chief of the Great Theater, and the Internationale, conducted by Golovanow. In the evening a concert with varied programs was organized



THE GREAT THEATER RESTORED IN 1858  
(at present).

for artists of the town and the next day a gala performance was given for ambassadors and for high members of the Soviet.

### College of Emporia Spring Festival

EMPIORIA, KANS., April 16.—The eleventh annual music festival of the College of Emporia, from April 7 to 9, was a remarkable success. The festival was directed by Daniel A. Hirschler, dean of the school of music. Under the direction of Mr. Hirschler the College Chorus of 100 voices performed Cesar Franck's Les Beatitudes. The Little Symphony Orchestra of Kansas City played the orchestral parts and the members of the Orpheus Ensemble of Chicago, Alice Phillips, William Phillips, Leah Pratt and Arthur Boardman, assisted the chorus. Two remarkable voices in the chorus were assigned additional solos by Mr. Hirschler. Helen Snow of Council Grove and Louis Goodrich of Canon City, Colo., both seniors in the College of Emporia, handled their parts well.

Other programs of the festival were presented by Ossip Gabrilowitsch, pianist; the Orpheus Ensemble; the music faculty of the College of Emporia and by the vesper choir.

A.

### Erminia Ligotti Sings Nedda

Erminia Ligotti, well known opera singer, was the Nedda at the April 13 performance at the Manhattan Opera House, New York, winning many encomiums for her excellent singing and acting.

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**Eastman School Summer Plans**

One great asset to some of the important summer session courses at the Eastman School of Music in Rochester is supplied by the co-operation between the Eastman School and the department of music in the Rochester public schools. For the course in orchestral conducting and interpretation of orchestral music the teachers in the Eastman School summer session have the services of an orchestra of high school pupils, and it is an orchestra capable of playing good music.

A few weeks ago the Rochester Junior Orchestra gave an afternoon concert in Kilbourn Hall at which the program was conducted by members of Albert Coates' class for orchestral conductors. The orchestra is made up of public school boys and girls, with some of the students of the Eastman School, and it played a program of music of serious worth—Schubert, Brahms, Wagner, Tchaikowsky, Berlioz, Elgar—and played it to the amazement of the Rochester music critics.

There is ready for service in the work of the Eastman School summer sessions a competent force of public school pupils capable of playing in ensembles of various sorts and thus affording scope for practical training of supervisors and teachers of public school instrumental music.

In the classes to be conducted by Hazel Kinsella for the training of teachers of piano in classes in public schools, Rochester schools are able to supply groups of children who have been taught piano by class method. By consent of the Rochester Board of Education, Charles H. Miller, director of music in the Rochester schools; Sherman Clute and David Mattern, supervisors of instrumental music in those schools, are members of the regular faculty of the Eastman School of Music, and of its summer sessions. Thus the work presented at that session in these departments is that done in the public schools, and so done that Rochester public school music is admittedly in the van of music education in the country.

Louis Mohler, of Columbia University's Teachers' College, who will conduct a course in appreciation of music, with emphasis on methods of presentation of this subject to classes of children, will have at his service for practical demonstrations classes of public school children. Mr. Miller in his conduct of classes in methods will constantly use public school classes.

The full curriculum of the Eastman School is presented at its summer sessions by faculties representative of teaching strength of the institution. The entire vocal faculty of the school remains at work this summer and the piano faculty is a large one. The department for motion picture organists is continued for the summer session with its regular schedule of work offered.

**Oscar Shumsky, Child Violinist, Heard**

Oscar Shumsky, eight-year old child violinist of Philadelphia, was heard at Witherspoon Hall on March 27. Rebecca Wellenbach Walker was at the piano. The fact that the child has great talent is unquestionable. He gave a most comprehensive program, beginning with a suite in Old Style in four movements, by Zimbalist; the concerto in A major by Mozart, and a third group consisting of the Tchaikowsky-Auer Andante Cantabile; Minuet in D, by Haydn-Burmeister; La Precieuse, Couperin-Kreisler; and Achron's Hebrew Melody.

This little fellow is a pupil of Alfred Meioff, who arranged the cadenza in the first movement of the Mozart concerto. One of the Philadelphia papers wrote that "it is really amazing that a young child could play Mozart so musically and with so much feeling for the grace and fineness of the music."

The Philadelphia North American said: "The young violinist played with remarkable grasp of his instrument, and with a force of rendition scarcely to be anticipated in a musician of his years," going on to say: "Oscar punctuated his phrases with an expressive accent which revealed maturity of thought behind the tiny fingers." The Evening Ledger said that Oscar "gave another demonstration of his amazing talent in Witherspoon Hall," and continued to say that "this child undoubtedly has an enormous talent for the instrument." The Inquirer stated that the lad "gave a remarkable demonstration of violin talent."

He was heard early in the fall as the soloist with the Philadelphia Orchestra, Stokowski conducting, at one of the children's concerts and at that time received much favorable mention both for himself and his teacher, Mr. Meioff.

**Cortot Heard at Mannes School**

Alfred Cortot gave a piano recital in the concert hall of the David Mannes Music School, 157 East 74th Street, on April 10, which was attended by a distinguished audience.

Mr. Cortot was in excellent form and rendered as solo numbers César Franck's Prelude, Choral and Fugue; twenty-four Preludes by Chopin, and Pictures from an Exhibition by Moussorgsky, as well as Leopold Damrosch Mannes' Suite for two pianos with the composer at the second piano. This work was greatly applauded, the second part (Capriccio) being redemanded.

Mr. Cortot played one encore, Prayer by Schubert, in keeping with the day, Good Friday.

**Valdane and Swain to Sing in The Creation**

Annie Friedberg has booked Arvida Valdane, soprano, and Edwain Swain, baritone, to appear at the Plattsburg, Festival on May 22. They will sing in The Creation.

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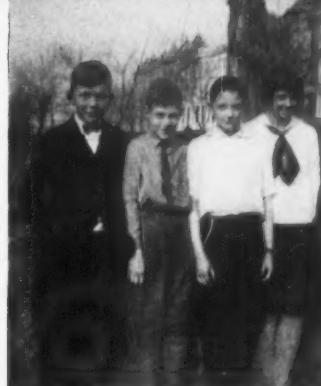
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**Helen Miller Holds Annual Contest**

Helen Miller, Perfield teacher of Washington, D. C., recently held her annual contest for two scholarships in musicianship work. Those competing for advanced scholarships



TWO OF HELEN MILLER'S CLASSES.

(Upper photo) Advanced Class—back row, left to right: Helen Mansfield, Betty Crossette, Priscilla Holcombe; front row, left to right: Evelyn Ault, Elizabeth Robertson, Frances Stabler and Marion Mansfield. (Lower photo) Intermediate Class—left to right: Robert Stabler, James Robertson, Marion Holcombe and Frances (Frankie) Vaughan.

were Helen and Marion Mansfield, Frances Stabler, Evelyn Ault, Betty Crossette, Elizabeth Robertson and Priscilla Holcombe. The last, having been confined to her bed with a broken leg, was given the examination at her home and

tied with Helen Mansfield at 94½%. Helen won for the second term. No one may hold it for more than two consecutive terms. In this class Marion Mansfield holds the record on the seven chord sentences (without sharps or flats) by doing them on the board in twenty-three seconds. She and Helen are now tied on the major chords, doing them in three columns, first with naturals, then sharps and then flats.

In the intermediate class are Robert Stabler, Marshall Holcombe, Frances Vaughn and James Robertson, the latter winning this scholarship also for the second time. The piano scholarship is new and runs for one year. The judges were: Caroline Bender of Peabody, Alleta Hannon, also of Peabody, and Helen Coolidge of the New England Conservatory.

Those competing after having been with Miss Miller for three seasons, or beginning their third season, were: Kitty Reese (sixteen years), winner, Betty Bratton (thirteen), Marion Mansfield (twelve) and Elizabeth Robertson (ten) tying for next place, and Louise Frances Bruce, Frances Stabler, Helen Mansfield and Evelyn Ault.

The pupils in the piano contest were judged on comparative work done in length of study and native ability.

**Wildermann Institute of Music Notes**

The annual series of spring recitals of the Wildermann Institute of Music, St. George, S. I., will begin April 25 with a recital by the junior students. On the evening of May 5 one will be given by an artist-pupil, Sarah Goodman, who was the winner of the Beddie scholarship. On May 9 another junior student recital will be held, and on May 19 Madeline Miller, daughter of Charles W. Miller of Fort Wadsworth, will be heard in her own recital. The foregoing will take place at the Women's Club, Richmond Terrace, New Brighton, S. I., May 29, the intermediate pupils will be presented at the Curtis Lyceum of the Staten Island Academy. June 5 the commencement will be held, when eight music students will be graduated, four of whom will also receive teachers' certificates.

Miss Wildermann reports excellent progress being made in all the classes in harmony. She claims she has found in Herrmann Spielter's Harmony Manual the finest material for the music student in general. This text is used in the Wildermann Institute of Music in addition to the text of the Art Publication of St. Louis (The Progressive Series of Piano Lessons), edited by Leopold Godowsky, Josef Hofmann, Emil Sauer and other famous pianists.

**Crooks Booking for Next Season**

Contracts have already been signed for a reappearance by Richard Crooks in Utica, N. Y., next Spring. All time for the popular tenor before his departure for Australia in the late Spring is being rapidly filled.

**D'Alvarez in Buffalo**

Marguerite D'Alvarez, Peruvian contralto, sang in Buffalo, N. Y., on March 31.

# SEAGLE SUMMER COLONY

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FLORENCE EASTON IN "MOVIE LAND."

While on her recent tour of the West, Florence Easton was a visitor to the Warner Brothers studios in Los Angeles during the making of *Kiss Me Again*. The accompanying photograph was taken just after Marie Prevost and Monte Blue had finished one of their big scenes. Left to right are: John Roche, a young star with Warner Brothers, who possesses a lovely voice; Florence Easton; Herr Lubitsch, director of Warner Brothers; Marie Prevost, and Monte Blue, stars of Warner Brothers.



THE KINSEYS.

The above picture shows Carl D. Kinsey, manager of the Chicago Musical College, and his son, Myron D. Kinsey, and Mrs. Myron D. Kinsey, facing a staff photographer of the MUSICAL COURIER on the Miami beach in front of the Pancoast Hotel, where the Kinseys and a special representative of the MUSICAL COURIER spent a mid-winter vacation. The other snapshot, also taken by a staff member of the MUSICAL COURIER, shows Carl D. Kinsey and his son under a cocoanut tree.



MAY KORB.

who is filling three re-engagements this month. In fact, her record of re-engagements is now complete, for at each place where she has sung since she entered the concert field she has appeared at least twice. She has already been engaged to appear next season under the same auspices under which she filled new engagements this season. On April 4 Miss Korb sang at a private musical in Jersey City, and on Palm Sunday she had special services at the South Park Church, Newark, N. J., where she was heard in solos and in duets with William Simmons, baritone. She also sang solos on Easter Sunday. April 23 Miss Korb will sing in Lehighton, Pa.; April 24 in Easton, Pa., and April 30 in Newark, N. J.

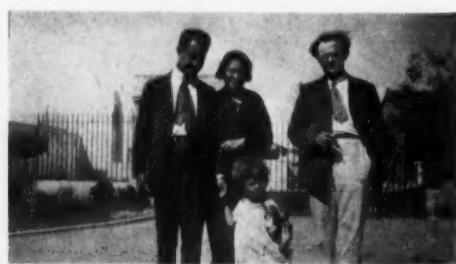
## MUSICAL COURIER



WILLIAM SYLVANO THUNDER AND THE PHILLIPS JENKINS SINGERS who have appeared successfully in recital, assisted by Raymond Vetter. Interesting programs have been presented and the critics have been enthusiastic in their praise of each of the artists. The photograph shows (left to right) Jane Mawson Butterworth, lyric soprano; Mildred Warner Baily, mezzo-soprano; Raymond Vetter, violinist-composer; Hilda Reiter, coloratura soprano; William Sylvano Thunder, pianist, and Alice Cushing Thwing, contralto. All of the singers are from the Philadelphia studio of Mrs. Phillips Jenkins. (Photo by Kubey-Rembrandt Studio.)



ADALBERT OSTENDORFF, young American pianist, who was heard recently in a successful New York debut recital.



WILHELM BACHAUS AND THE CAPABLANCA FAMILY.

Mr. Bachaus (right) made an instantaneous success at Havana, where he played for the first time last winter. He is engaged for another visit next winter, when he will play three times. As exclusively announced in the MUSICAL COURIER, Mr. Bachaus will be a member of the piano faculty of the Curtis Institute of Music next season. His companions in the picture are Jose Raoul Capablanca, the international chess champion; his wife, and their little boy.



ANNA CARBONE, concert organist, will make a spring tour under the management of the Standard Booking Office. Miss Carbone was heard in recital at Aeolian Hall on January 8, when she was acclaimed a "genuine success" of "marked talent."



NETTIE SNYDER.

The above is a reproduction of an oil painting of Nettie Snyder, American voice teacher, who is now living in Florence, Italy, by Arthur Freedlander, one of New York's prominent portrait painters. The canvas was painted by Mr. Freedlander at Mrs. Snyder's villa, Galileo, Galilei, just outside of Florence, last October. Mr. Freedlander has made a striking resemblance of this well known personage in musical circles. Mrs. Freedlander, known professionally as Edna Kellogg, a niece of Anna Fitzsimons, was studying last summer with Mrs. Snyder. Mrs. Snyder has a large class of Americans who live with her in the villa and have lessons every day. Florence will be her permanent residence.



**CAVALIER GIUSEPPE GIORGI,**  
as Cavaradossi in *Tosca*. Mr. Giorgi has appeared in leading tenor roles at *La Scala*, Milan; *Covent Garden*, London, and in Japan. He also has sung in various cities throughout the world. (Photo by Blake and Black.)

**SUMMER DAYS AT THE SEAGLE COLONY.**  
These photographs give some idea of what a lovely place Oscar Seagle has up at Schroon Lake in the Adirondack Mountains, where, with a corps of assistant teachers and coaches, he spends every summer teaching the young idea how to sing. (Above) A cross view taken from the top of Charlie's Hill, down across the length of Mr. Seagle's six hundred acres with his own pond (with facilities for bathing and fishing), and beyond it Schroon Lake—and beyond that the Adirondacks. (Upper left) Colony Hall, center of social activities. Up to the present time it had been Mr. Seagle's studio, but this summer he will occupy a new one farther up the hill. (Upper right) Girls' dormitory (right) and farm house (left) with its big dining room now easily accommodates the hundred or so persons which the Colony can look out for. (Lower right) Oscar Seagle having a cup of tea during a few minutes' rest between two lessons. The season this year runs from May 1 to November 1, the extension having been made possible by the installation of a new heating plant and electric lights.



**GEORGIA KOBER,**  
president and leading piano teacher at the Sherwood Musical School, Chicago, is writing a very interesting article on banjos, which will be published exclusively in a later issue of the MUSICAL COURIER.



**STELLA DE METTE,**  
who has been meeting with great success on tour with Gallo, in *Carmen*, *Il Trovatore*, *Aida*, *Lohengrin* and *La Gioconda*. (Photo by Apeda.)



**THE HANDS THAT MADE LEGINSKA FAMOUS.**  
Don't they look like a man's hands? And doesn't she play like a man? And doesn't she compose like a man? And doesn't she conduct like a man? The answer is, "yes," four times. But she isn't at all mannish. In private life she's a charming, feminine person, although she is a "jolly good fellow."



**FLORENCE TURNER MALEY,**  
composer, who has achieved considerable reputation as a writer of fine songs. Some of the greatest concert artists of the present time have used Mrs. Maley's numbers with good effect. Her first numbers, *Song of Sunshine* and the *Fields of Ballyclare*, have never lessened in popularity. *Lass O' Mine* is another which has had unusual success; also *Ten Tiny Songs of Fantasy*. *Just for Children*, twenty-one songs to be sung to children, has likewise achieved success. Mrs. Maley has forty-three published numbers to her credit.



**JOY FOR THE KIDDIES.**

Accompanying is a photograph of Stonehenge, a "mother" school for younger children which is open throughout the year. There is a kindergarten for the tiny tots and instruction is given to children up to the fifth grade. Provision is made for many outdoor pleasures, not the least of which is the pony shown in one of the pictures. Stonehenge is situated at Brewster, N. Y.



## ST. LOUIS GREATLY ENJOYS THE CHICAGO OPERA PERFORMANCES

**San Carlo Company Pays Annual Visit—Symphony Returns From Tour—Easton and Gabrilowitsch Give Recitals**

St. Louis, Mo., April 10.—The Chicago Civic Opera Company played a brief engagement at the Shubert-Jefferson Theater on March 6 and 7. The operas presented were La Gioconda, Mefistofele and Tannhäuser. Rosa Raisa, Augusta Lenska, Virgilio Lazzari, Flora Perini, Antonio Curtis and Giacomo Rimini were the principals in the cast of La Gioconda and the conductor was Giorgio Polacco. At the matinee performance Chaliapin created a veritable sensation as Mefistofele and the principals surrounding him were Charles Hackett, Edith Mason, Lodovico Oliviero, Jose Mojica and Mimes. Perini, Lenska and Swarthout. Mr. Moranzoni conducted.

The closing bill was Tannhäuser, with Joseph Schwarz, Forrest Lamont, Alexander Kipnis, Olga Forrai and Romeo Boscacci in the principal roles. Henry G. Weber conducted. The productions were adequately presented and the attendance was unusually large.

### SAINT CARLO OPERA WEEK

From every standpoint the eighth annual week's engagement of the San Carlo Opera Company was the most successful they have ever given here. La Tosca was the opening bill with Elda Vettori in the title role. The performance was a memorable one and at the end of the second act Miss Vettori was accorded a record-breaking ovation. Manuel Salazar was excellent as Cavaradossi and Mario Valle's Scarpia was dignified and impressive.

Anne Roselle essayed the rôle of Aida at the second performance in a creditable manner. Gaetano Tommasini as Radames sang and acted with distinction. Stella De Mette, who has been heard before as Amneris, repeated her former success and displayed her rich voice to advantage. Mario Valle was the Amonasro and his usual intelligent work was again in evidence. Natale Cervi was the king; Pietro De Biasi, Ramfis; Francesco Curci, the messenger, and Frances Morosini, the priestess.

Rigoletto brought Mario Basile in the title rôle and his portrayal was at all times convincing. Demetrio Onofrei as the Duke won much applause. Gilda was satisfactorily sung by Tina Paggi. The balance of the cast included Mimes. De Mette, Gilda Mercante, Frances Morosini and Alice Homer, and Messrs. Natale Cervi, Luigi De Cesare, Francesco Curci and Pietro Salori.

The same principals alternated in the various performances of the week which included Cavalleria Rusticana and Pagliacci, Madame Butterfly, in which Tamaki Miura, the Japanese prima donna, sang the title rôle in her inimitable way, Lucia di Lammermoor, Il Trovatore and the Barber of Seville.

On Sunday afternoon an interesting miscellaneous bill was given which included the second act from Carmen, the second act from La Tosca, the Wedding scene from Lohengrin and the aria and Misere from Il Trovatore. Fulgenzio Guerrieri conducted all the performances without score in masterful fashion.

### SYMPHONY ORCHESTRA RETURNS FROM TOUR

Playing their last concert on the afternoon of April 5 at Cape Girardeau, Mo., the St. Louis Symphony Orchestra arrived home the next morning and disbanded for the season. The tour was of three weeks' duration and covered cities in Indiana, Kentucky, Tennessee, Alabama, Mississippi, Louisiana and Missouri. The soloists accompanying the orchestra were Helen Traubel, soprano; Max Steindel, cellist; Graziella Pampani, harpist, and Michel Gusikoff, concertmaster. Conductor Rudolph Ganz appeared in several cities as piano soloist.

### FLORENCE EASTON IN RECITAL

Florence Easton, soprano of the Metropolitan Opera House, appeared in recital at the Principia School. This was the last concert on the regular Principia Concert Course and was enjoyed by a capacity house. Miss Easton proved a charming recital artist and her well arranged program was delightfully given. She was generous with encores which were demanded after each group as well as at the end of the program.

### GABRILOWITSCH RECITAL

For the third and last concert sponsored by the Piano Teachers' Educational Association, Ossip Gabrilowitsch was presented in recital at the Sheldon Auditorium. A capacity house applauded the distinguished artist who played a classical program in his usual intellectual manner. O. C.

### Recent Alice Gentle Dates

On Easter Sunday, Alice Gentle sang twice in Los Angeles, and on April 16 with the Mendelssohn Club of Chicago, leaving immediately afterwards for St. Louis to sing with the Morning Choral Club on April 21. After this

she will go back to Los Angeles to appear on April 25 with the Oratorio Society there.

On March 25, Miss Gentle sang at Claremont College, and on April 6 at Bakersfield, Cal.

### Grace Divine a Popular Artist

Grace Divine, contralto, who gave her New York debut recital in February, is steadily gaining in popularity, as indicated by her re-engagements as well as new engagements, and by her invariably enthusiastic reception. On the evening of April 5 she sang on a program at DeWitt Clinton Auditorium. Miss Divine had the last group on the program and at the close a large number of the audience gathered around the platform and kept her singing encores until she had to put on her wraps to go home.

On April 16, Miss Divine gave a recital (a return engagement) at Pensacola, Fla. On April 20 she was heard in recital at the Mayflower in Washington, D. C.

### Claussen Makes Conquest of Audience

Glenn Dillard Gunn, writing in the Chicago Herald and Examiner of March 23, said that "Julia Claussen sang with a tone of superlative warmth and beauty, with enunciation that projected every word of the text with just the right degree of emphasis, with a feeling for the great sweep of the melody. No finer singing has been heard here this season nor is likely to be."

Following Mme. Claussen's recent appearance in Fargo, N. D., the Daily Tribune commented in part as follows: "Julia Claussen made a complete conquest of her audience.

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## RHYS MORGAN

A mezzo-soprano with many of the most charming qualities of the contralto, she showed herself a singer of well mastered technic and dramatic feeling. She carried her hearers in enthusiastic progress.

### CARRERAS RECITAL AN OUTSTANDING SUCCESS

The Indianapolis recital of Maria Carreras was one of the outstanding successes of the season, according to a wire just received by the Loudon Charlton management from J. P. Frenzel. "Carreras' recital was beautiful. Must have her again. Thanks. (Signed) J. P. Frenzel." Mme. Carreras, who is Italian by birth, made her first New York appearance in 1923, and immediately gained recognition as one of the great women pianists of today.

### ALTON JONES' THIRD NEW YORK APPEARANCE APRIL 26

Alton Jones, pianist, will appear at Aeolian Hall on April 26, playing groups by Brahms and Chopin, at a recital to be given by Amelia Antonucci.

This is the third appearance in New York which Mr. Jones has made this season. His Aeolian Hall recital on January 2 won unusually favorable comment as did also his appearance with Louis Bailly on March 28 at Town Hall.

### N. LINDSAY NORDEN'S CHOIR IN RECITAL

The Choir of the Second Presbyterian Church of Philadelphia, of which N. Lindsay Norden is conductor, gave a recital at the Musical Art Club on April 5, with Gertrude K. Schmidt, soprano; Maybelle B. Marston, contralto, and Ammon Berkheiser, bass, as soloists.

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## BALTIMORE'S ORCHESTRAL OUTLOOK FOR NEXT SEASON

### Notes

BALTIMORE, Md., April 11.—Although there will be about as many orchestral concerts during the next musical year as that which is about to close, Baltimore is stirred by the fact that both the Philadelphia and the New York Symphony Orchestras have announced a curtailment in their visits next year. Each will give but three concerts instead of the usual five which have been the program for a number of years.

Concerning the Philadelphia Orchestra's visits, it was only through a last minute change that the Quaker City organization's management agreed even to the three concerts as its intention was to cut Baltimore out of its itinerary entirely next year. It took considerable appeal to get the Philadelphia powers to feel that it was the right thing to play at least three times here during the season. It was not a question of patronage, for the Philadelphia Orchestra concerts have been sold out for a number of seasons with a large waiting list of those desiring to get season seats.

The New York Orchestra has taken two concerts from the Baltimore series and transferred them to Richmond. This is to be regretted as the appearances of Dr. Damrosch and his excellent organization are eagerly looked forward to.

There, however, is also some good news from Baltimore's viewpoint as far as the orchestra concerts for next season are concerned. The Albaugh Bureau of Concerts announces three appearances of the Philharmonic Orchestra in place of the one that has been the program for the past several seasons. Mrs. Wilson-Greene also announces that the usual one appearance of the Boston Symphony will be increased to at least two, with a possibility of three concerts. The Baltimore Symphony is planning to give its usual series of seven or eight concerts. Director Strube and his organization will make one more local appearance this season.

The recent rendition of Franck's Beatitudes by a chorus of sixty advanced Peabody Institute students, accompanied by the Peabody Senior Orchestra, was an important musical event. Director Strube is to be heartily congratulated on the excellence of the performance.

Under the direction of George Castelle, the Myerbeer Ensemble gave its annual "big" concert. As usual the performance was excellent throughout. Mr. Castelle, in all his undertakings, is always the serious and true musician. E. D.

### Perfield Notes

On February 15, Alice B. Camper, a Perfield teacher, gave a short talk on the Perfield System at a recital given by the pupils of Edgar Beesley, of New York. Effa Ellis Perfield, who was in the audience, delighted those present with a talk on Sight Singing Without Do, Re, Mi.

The following members of the faculty of the New York Piano Conservatory and School of Affiliated Arts, gave a musicale recently, under the auspices of Greenpoint Churchmen's Association: Walter Green, baritone; Effa Ellis Perfield, pedagogue; Robert Imandt, violinist, and A. Verne Westlake, composer-pianist.

### George Liebling Teaching

Of interest to piano students is the announcement that George Liebling, the internationally known pianist, is to teach in Kimball Building, Chicago, whenever his concerts and recitals will permit. He will make a transcontinental tour next season, under the management of Harry and Arthur Culbertson, but will find time to accommodate a large class of students in Chicago. Mr. Liebling is one who knows how to impart his knowledge to others, and he has made as big a success as pedagogue in Germany and England as he did as pianist.

### Baer Will Sing Franck Work

Frederic Baer will be baritone soloist in the Cesar Franck Beatitudes, to be given in Granville, Ohio, on April 27. The Cleveland Orchestra will supply the orchestral accompaniment for the work, which will be given by the local chorus.

After Mr. Baer's recent concert appearance in Elizabeth, N. J., the Elizabeth Journal wrote: "Mr. Baer found splendid expression for his robust yet sympathetic voice."

### Onelli-Schofield Artists in Recital

Bertha Richards, soprano; Helen Young, contralto; Terence Horne, tenor, and Stanley McLellan, bass, artist-students of the Onelli-Schofield Studio, gave Liza Lehmann's In a Persian Garden at the Wurlitzer Auditorium on the afternoon of April 4, with Helen Haydock at the piano. The assisting artists were Florence McKeough, organist, and Charles C. Parkyn, cellist.

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## ACROSS THE COUNTRY

**Athens, Ga.**—Louise Rostand, teacher of voice in Lucy Cobb Institute, presented her pupils in recital in Seney-Stovall Chapel March 10. They were assisted by the Glee Club under the direction of Miss Rostand. Those who took part were Frances Forbes, Bessie Huges, Betty Morton, Dorothy Collins, Bertha Burnum, Dorothy Davis, Myrtle Musgrave, Eryne Perkins, Dorothy Russell and Dorothy Moran.

Mrs. James Anderson, teacher of piano in Lucy Cobb Institute, presented the following pupils in recital recently: Dorothy Key, Mary Leighton Mills, Elsie Perrine, Martha Jim Arnold, Elizabeth Stewart, Elizabeth Birdsong, Lucy Erwin, Lavinia Maynard, Frances Barrow, Nancy Hardy, Eleanor Williams, Adele Weddelius and Dorothy Weddelius.

The Leschetizky Club held its March meeting in the studio of Harriet Crenshaw on March 10. A memory contest was held and Myrtle Musgrave won the prize. The club was represented at the Georgia Federation of Music Clubs meeting at Barnesville by Katherine Hanner, president and delegate, and Marian Sewell, piano contestant.

Henry Radford, of the Atlanta Conservatory of Music, winner of the medal in the piano contest for juniors at the meeting of the Georgia Federation of Music Clubs, had a close second in Marian Sewell, pupil of Harriet May Crenshaw, Lucy Cobb Institute. Their grades were very close. H. M. C.

**Augusta, Ga.**—Louise Homer, accompanied by her husband, Sidney Homer, and her daughter, Joy, have arrived in Augusta to spend some time at the Hermitage Inn on the Hill. Mme. Homer and family were enjoying a vacation at the Breakers, in Palm Beach, Fla., when it was destroyed by fire and they decided to spend the remainder of their stay in the South here.

The Community Service of Augusta, through its music committee, presented its third annual open air concert of the Negro Music Club at Hickman Park, the Hill. The large chorus is led by W. S. Peyton, teacher of music at Payne College.

At the annual tea given by the directors of the Mary Warren home for Aged Women, a beautiful musical program was rendered by Earl DeLoach, lyric tenor; Kathleen Allen, soprano; Helen Bailey, soprano; Marian Bailey, soprano, and James Bartsch, basso-cantante. E. A. B.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio** (See letter on another page.)

**Cleveland, Ohio** (See letter on another page.)

**Danbury, Conn.**—A recent event in musical circles was the tea given by Mrs. John C. Downs, marking the annual President's Day of the Afternoon Musical Society. Some of the guests were costumed as musical characters: Mrs. Warren T. Bulkley as Maddalena, Mrs. Robert Morris as Butterfly, Mrs. W. H. Cable as Gilda, and Mrs. G. L. Taylor, Jr., as Carmen.

William Wade Hinshaw's Marriage of Figaro was the last musical offering of the season presented by the Women's League of Danbury.

The Russian Cathedral Sextet was the attraction offered by the Afternoon Musical Society at the annual subscription concert.

At the third Lenten service of St. James' Episcopal Church, William Earl Weldon, organist and choir director, gave a splendid recital assisted by Mrs. George L. Taylor, Jr., as contralto soloist.

The Choral Art Club of Danbury was heard at the usual meeting of the Ladies' Auxiliary of the A. O. H. at Odd Fellow's Hall. The Club, under direction of Mrs. George L. Taylor, Jr., gave several interesting selections. Jeannette O'Brien was the soloist, singing in a highly creditable manner. Others appearing were Mazie Hunt, Joseph McMahon and John Allingham.

The newly reorganized Danbury Choral Society, under the direction of Roy Williams Steele, is rehearsing for a spring concert.

The Wednesday Afternoon Club of Bridgeport presented a fine reciprocity program before the Afternoon Musical Society at the home of Mrs. William E. Mallory and Mrs. Thomas J. Bowen. The artists were enthusiastically received. Adelaide Zeigler, pianist; Mrs. Frederick Morse Graniss, soprano; Lora Hickey, contralto; Lydia Myer Heillman, violinist, with Nina Gilbert Rohrbach as accompanist, were responsible for the delightful afternoon.

At a silver tea in the home of Mrs. Ernest L. Knapp, Mrs. Robert Morris played, also acting as accompanist for Mrs. L. Taylor, Jr., who sang.

The Girls' Glee Club, under the direction of Jennie Raymond, supervisor of public school music, gave a concert recently in the auditorium of the Danbury High School.

G. L. T.

**Dayton, Ohio.**—In Memorial Hall, under the auspices of the Civic League, Wanda Landowska gave a program of ancient music on the harpsichord and piano. Beside being a unique recital it was an opportunity to hear the classics, especially Bach, given an authoritative reading.

The last concert for the season on the Civic Music League Course was a joint recital by Louis Graveure, baritone, and

Lionel Tertis, violist, in Memorial Hall. Arpad Sandor played excellent accompaniments.

The Women's Music Club Chorus of forty gave an excellent concert at the Engineers' Club, March 23. Ethel Martin Funkhauser was director and accompanist. Sayonara, Japanese song cycle by Cadman, proved delightful, as sung by Grace Storey Simmonds and Marie Van Rennes. Lucile Wilkin played two groups of piano solos charmingly.

March 25, two excellent concerts by the Detroit Symphony Orchestra closed the symphony season. In the afternoon, at Memorial Hall, a young people's concert, Victor Kolar conducting, attracted hundreds of school children. An attractive program, with explanatory remarks by Edith M. Rhett, held the attention of the youthful audience. The orchestra gave another concert in the evening in Victory Theater with Ossip Gabrilowitsch conducting. The symphony given was Tschaikowsky's Sixth. Concertmaster Schkolnik played beautifully the prelude to *The Deluge*.

One of the largest audiences of the season attended the Sunday afternoon concert at the N. C. R. Schoolhouse, March 29. A program of Indian music was given by Thurlow Lieurance, assisted by Edna Wooley Lieurance, soprano, and Lillian Reed, flutist.

**Glen Ridge, N. J.**—The Glen Ridge Congregational Church held an interesting program on April 5, comprised entirely of Russian music.

**Los Angeles, Cal.** (See music on the Pacific Slope.)

**Manitowoc, Wis.**—The ninth concert of the Music League served to introduce that splendid soprano, May Peterson, with Herman Nott at the piano, on March 24, in Lincoln High School.

In Wauwatosa Congregational Church, the Cardinal Knights presented Eunice Waugh, pianist, faculty member of the Wisconsin College of Music, pupil of Rudolph Reuter, in recital, assisted by Mrs. Howard L. Zetteler, reader, and Chester Nalbert, violinist.

**Memphis, Tenn.**—The choir of Calvary Episcopal Church presented Brahms' Requiem on March 29, with orchestra and organ, under the direction of Adolph Steuerman, F. A. G. O., organist and choirmaster.

**Muncie, Ind.**—The music department of the State Normal School presented two delightful artists, March 31, in their auditorium—Vera Poppe, cellist, and Edna Swanson Ver Haar, contralto.

The Matinee Musicals met April 1 when Mrs. Everett Warner gave a splendid talk on the folk song. This was illustrated by active members of the club.

Garret's Boys' Band gave its annual concert, April 3, coached and conducted by Dana Garret who has been for the past two years assistant solo cornetist with Sousa's Band. This concert was arranged a la Sousa, and included a cornet solo, *The Devil's Tongue*, by Bellstedt, played by Dana Garret.

Stainer's Crucifixion was sung Palm Sunday afternoon by Grace Episcopal Church Choir, under the direction of R. Cameron Drummond. This was the fifth annual presentation and was heard by a large and appreciative audience. The soloists were Mrs. Alfred Kilgore, Chrystal Kent, Frank Magrane, Omer Mitchell, Earle Swain, Ed Maitlen, R. Harry Meyers and Fred Jones. H. M. B.

**New Haven, Conn.** (See letter on another page.)

**Ridley Park, Pa.**—In the Ridley Park Auditorium, April 4, a program by the Edward MacDowell Junior Music

Students' Club was given for the MacDowell Music Colony in Peterborough, N. H. Those participating were Ethel Smeltzer Littlehales, Helen Fridy, Sue Collins, Myra Chesnut, Anne and Sam Gray, Kennett Yeager, Elizabeth S. Doerr, Virginia Crenshaw, Marjorie Turnbull, Josephine Stelwagon, Edith Egleson, Betty Sturm, Frances O'Brien, Mary Fagan, Kathryn Hopkins and Nancy Deane. R.

**San Francisco, Cal.**—An organ recital was given in Trinity Church by Dr. Humphrey J. Stewart, municipal organist, San Diego, Cal., on April 2, assisted by Mrs. John D. Gish, soprano.

**San Francisco, Cal.** (Also see Music on the Pacific Slope.)

**Seattle, Wash.** (See Music on the Pacific Slope.)

**State College, N. M.**—The annual state interscholastic music and public speaking contest of the high schools of New Mexico took place on March 30 and 31 in Hadley Hall auditorium. The committee on arrangements included Alva Park Taylor, Mrs. Homer Rivers, Berry Cobb, Fred Ruiz and Adelaide Dampiere. Miss Dampiere started the first state music meet in Montana. She has done much for the improvement and advancement of music in western states. This contest was a wonderful success, some students coming 400 miles to attend it.

#### HANS SCHNEIDER LECTURES

The Key Club, organized for the research in scientific investigation and tone production, had for its guest on April 8 Hans Schneider, the author of the book, *The Working of the Mind in Piano Teaching and Playing*. He chose as his subject *The Necessity of the Knowledge of Psychology and Physiology to the Piano Teacher*. The members of the club are contemplating a course with Mr. Schneider on these important branches of teaching at the end of the season.

#### Building Fund Benefit for College of New Rochelle

The glee and choral clubs of the College of New Rochelle will give a concert at Town Hall on April 26, under the direction of Nicola A. Montani, founder and director of the Palestrina Choir of Philadelphia, and until recently director of the Paulist Choir, New York. Mr. Montani will be assisted by Clare O'Brien, pianist, and Katherine Rice, violinist.

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## MONTREAL NEWS

MONTREAL, CANADA, April 5.—The Mendelssohn Choir of Montreal, Harold Eustace Key, conductor, gave a concert at the St. Denis Theater, assisted by a string orchestra composed of some of Montreal's best musicians.

Frieda Hempel, soprano, assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flutist, gave a delightful program at Windsor Hall to an appreciative audience.

A piano recital was given at the Ritz-Carlton by a young pianist of promise, Cecile Locke-Langlois, pupil of Max Bohrer, nephew and pupil of Heinrich Bohrer. Miss Langlois' well selected program was rendered with discretion and taste.

A return engagement for a recital by Earl Spicer, Canadian baritone, and George Chavchavadze, pianist, was given at the Ritz-Carlton on March 17.

At His Majesty's Theater Anna Fitziu gave a recital recently.

At the Knights of Columbus Hall, March 21, a delightful recital was given by Max Pantelieff, baritone, and Olga Lieber, pianist. Their program consisted of Russian music which was greatly appreciated, and several encores had to be given.

A musicale was held in the Mount Royal Hotel on March 19 for the benefit of the Salve Regina Protectorate for Boys, under the direction of Jerry Shea, musical director of the Capitol Theater, who has lately returned to Montreal. Henri Pontbriand, Canadian tenor sang accompanied by Norton H. Payne, organist of the Capitol Theater. Others taking part were Alice B. Shea, soprano; Eric Zimmerman, violinist; Peter Vander Meerschen, cellist, and a small orchestra composed of the five Lachapelle sisters. Mrs. W. P. Kearney was convener.

The Montreal pianist, Emileano Renaud, who resided in the United States for several years and who has definitely settled here, gave a recital at the Orpheum Theater on March 22 to an appreciative audience.

Isa Kremer offered her second concert for this season on March 8 at the Orpheum Theater. Her program was given in seven languages.

All newspapers were unanimous in praise of a joint recital given at the Ritz-Carlton Hotel, March 19, by two Montrealers, Cédia Brault, soprano, and her brother, Victor Brault, baritone, who has been studying in Paris for the past five years. George Brewer was at the piano.

A contest to determine Montreal's most talented child instrumentalist was held March 21 at the Willis piano rooms, under the auspices of the Delphic Study Club of Canada. Eighteen contestants, from nine to sixteen years, took part, revealing surprising talents. The scholarship was awarded to Marcel Hebert, pianist, a boy of nine. Honorable mention was given to Cecile Locke-Laglois, Rose Goldblatt, Bluma Sand, Rejane Limoges, Jean Deslauriers, Gilbert Francoeur and Mary Munn.

A joint concert by two local artists, Albert Chamberland, violinist, and Alfred Laliberte, pianist, was presented March 16 under the management of A. A. Vaillancourt before a well-filled hall. The audience was appreciative of the excellent program given.

The third concert of the second season of the Elgar Choir was held in the St. Denis Theater, March 5, under the patronage of the Governor-General and Lady Byng; Berkley Chadwick, conductor. The soloist was Reinold Werrenrath, baritone. Other soloists were Florence Hood and Mary Izard, violinists.

Rose Goldblatt, eleven-year-old pupil of Stanley Gardner, pianist of this city, gave an invitation recital at Willis Hall. She pleased everyone by her wonderful interpretation for one so young.

The Dubois String Quartet, assisted by two singers, L. A. Pato and Percy Griffin, furnished the music at the meeting of the Matinee Musical Club at the Mount Royal Hotel on March 3.

The regular luncheon and musicale of the Delphic Study Club, held at the Windsor Hotel on March 3, was presided over by Mrs. R. MacMillen. Those taking part in the program were Mrs. Jarvis Arnold, soprano; Yvette D'Alpé, violinist; Stanley Gardner, pianist, and Muriel Pitts, accompanist, who was also the convener of the music program. This club is the promoter of Music Week in Montreal.

On March 24 an informal recital was given at the residence of Miss Cleghorn. A new song, Le Missel D'Ivoire, was given a first hearing. The words are by Emil Nelingan, a Canadian poet; the music also by Canadians, Hélène Charbonneau and Stuart Remaerd. Miss Charbonneau, dramatic soprano, sang this with Remaerd at the piano. She also gave an Ave Maria by Remaerd with feeling and taste.

It was a well prepared concert that the Metropolitan Choral Society, G. Vanderpoel, conductor, with the assistance of the Montreal Little Symphony Orchestra, J. J. Ganier, conductor, gave at the Windsor Hall, March 6.

At a meeting of the Mercury Club, the musical program was given by Mrs. James Ewing, soprano; Olga Decker, contralto, and Beatrice Millington, accompanist.

At a meeting of the Montreal Center of the Canadian College of Organists the subject discussed was Music and Children. C. F. Fosbery spoke on the musical training of boys and D. H. Hincliffe on the musical training of girls.

The Convent of the Holy Names, Outremont, is known for the encouragement given to the musical training of their pupils. Recently a private concert was given in the hall of the institution when Joseph Sancier, baritone, sang several selections and a young violinist of promise, Lucien Martin, pupil of Camille Couture of this city, played and was recalled several times.

A recital was given on March 9 by Dr. A. E. Whithead, F. R. C. O., organist of Christ Church Cathedral, at St. Cyprien's Church, for the opening of the new organ, assisted by H. E. Whippy, violinist.

The last of the suite of noon recitals on the organ, at Christ Church Cathedral, given every Monday by Dr. A. E.

Whithead, F. R. C. O., was held on March 9. These have been well patronized.

The Little Symphony Orchestra of twenty players, conducted by J. J. Gagnier, played at the evening service at St. James Methodist Church on March 8.

H. Matthias Turton, who was a few years ago organist and choirmaster of St. Arden's Church, Leeds, England, has lately been appointed organist and choirmaster of St. George's Church, Montreal, in succession to the late Dr. Percival J. Illsley.

The first of a series of popular concerts, at extremely popular prices, was given on March 15 at the Monument National. These were organized by local people, with local artists taking part, Mme. Amalou-Jacquet, harpist; Armand Gauthier, baritone, and Lucien Martin, violinist. The hall was filled to the doors.

M. J. M.

## Philharmonic Quartet Plays at Mannes School

The Philharmonic String Quartet, whose members, led by the concertmaster, Scipione Guidi, are players in the New York Philharmonic Orchestra, gave a recital at the David Mannes Music School, March 25. The other players are Arthur Lichstein, Leon Barzin and Oswald Mazzucchi. The quartet gave Mozart's quartet in B flat major and Glazounoff's in D minor. The final concert in the series of artists' recitals was given on April 10 by Alfred Cortot.

## American University Degree for Ludikar

During the recent visit of the William Wade Hinshaw's Marriage of Figaro Company to Valparaiso, Ind., seat of Valparaiso County, where it gave a performance, the university authorities bestowed on Pavel Ludikar, baritone and the Figaro of the company, the degree of Doctor of Music, Honoris Causa. Mr. Ludikar, a Czechoslovak by birth, in accepting the honor, made a graceful speech of thanks, his first address in the English language.

## Ljungkvist Engaged to Repeat Program

At a musicale given in the home of the Misses Pierrepont, at Pierrepont Place, Brooklyn, N. Y., on March 24, Samuel Ljungkvist, tenor, sang with success a repetition of a program given earlier in the season at the Neighborhood Club, Brooklyn. The beautiful old home was crowded with a distinguished gathering, who received Mr. Ljungkvist's renditions with enthusiasm.

## Students' Concerts Increased

The series of students' concerts of the Philharmonic Orchestra this season have been such a success that they will be increased from ten to twelve in number next season and transferred from Wednesday evenings to Saturday evenings at Carnegie Hall. Willem Mengelberg will conduct the first half of the series and Wilhelm Furtwängler the second.

## Cecil Arden Singing Martin's Song

Cecil Arden is another artist who has the reputation of making popular whatever song she introduces. Among her new numbers are Wayfarer's Night Song, by Easthope Martin, and Stars in the Dimsey, by Helena Bland, both excellent concert numbers and particularly effective for the male voice, although adaptable to the other voices.



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## WEINGARTNER THE HERO OF BARCELONA'S OPERA SEASON

Magic Flute, Heard First Time in Spain, Broadcasted—Weingartner's Village School Well Received

**BARCELONA.**—The season at the Teatro Liceo, which began so brilliantly with the work of a Russian company, under Albert Coates, has reached a worthy conclusion with the performance of German opera, under the famous Weingartner. The first of these was Mozart's Magic Flute, performed for the first time in Spain. Notwithstanding its 150 years, it keeps all its freshness and life and was received with great enthusiasm by the public. Among the performers Mmes. Lily Hafgren and Dahman, and Walter Kirchhoff excelled especially, but above all Weingartner, whose clear and temperate beat brought out all the nobility and grace of Mozart's music.

The Magic Flute, by the way, has been heard by nearly all the inhabitants of our city, since the first performance coincided with the opening of the broadcasting arrangements of the Liceo. Since it is estimated that there are about 150,000 receivers in the city and since these receivers average about five hearers, it is not an exaggeration to say that all Barcelona enjoyed the Mozart première.

### MEISTERSINGER A CLASSIC IN SPAIN

The Magic Flute was followed by the Meistersinger, which was also splendidly interpreted. The great Wagnerian comedy seems to suit the taste of our public especially well and has become a true classic here. For this reason its performance is positively dangerous for the artists, as the minutest details are weighed and parallels drawn with other performers. That is just what happened with this opera, but Weingartner's genius knew how to overcome all difficulties, conducting the exacting score with never flagging energy from the prelude to the magnificent chorus of the final scene.

The two complete performances of the Ring tetralogy were good enough, but perhaps not so brilliant because of the hasty preparation and because of the absence of many of the best players, for reasons of state, in Madrid. Notwithstanding, Weingartner did wonders with the elements at his disposal, mastering the enormous difficulties arising from inadequate preparation with apparent ease. He was, in fact, at every moment equal to his fame, and the public repaid him with enthusiastic ovation.

### WEINGARTNER'S VILLAGE SCHOOL

To his triumphs as a conductor known here for more than twenty-five years, is to be added the success which he has won as a composer with the opera, The Village School, based on an old Japanese tale, which was received with general pleasure and sympathy. It is a personal work, of a peculiar melodic clarity, its technical perfection being fully what one would expect from a musician of the learning of Weingartner. The last performance of The Village School was a worthy ending to the season of 1925.

T. O. CLIMENT.

## WOLF-FERRARI'S MARRIED LOVERS CHARMS DRESDEN CONNOISSEURS

**DRESDEN.**—Ermanno Wolf-Ferrari's musical comedy, Gli Amanti Sposi, had its initial presentation in German here on April 2, under the title, Das Liebesband der Marchesa, achieving the usual first night success in the presence of the composer. Being patterned after his earlier comic operas, which attempted a revival of the eighteenth-century opera, but on more modern lines, it displays no novel traits. It is, in fact, a genuine Wolf-Ferrari in the style of Susanna's Secret, a delicious rococo piece of filigree workmanship, attractive to the connoisseur, yet too long drawn-out to satisfy the laymen in the audience.

This is accentuated by the fact that the libretto is greatly inferior to the music, lacking in wit as well as in that certain "go" which is necessary to comic opera. A Marquise loses her garter at a social gathering; it is found by a group of men, among whom is her husband, from whom she has been separated for some time. He recognizes it and uses it as a means of getting back into her graces. Finally it is arranged that he shall have the right to affix the garter to its place if the owner herself remains unconscious of the feat. By means of collusion—with servants and a modiste (a typical buffo figure of the Italian opera)—he finally succeeds, and the married lovers are reunited.

All this is made the most of by the excellent singers in the cast, every possible detail having been given attention to by the stage manager. The chief roles were entrusted to Elisa Stünzner (Marchesa), Max Hirzel (Cavaliere), Grete Nikisch (Page) and Eugen Burg (Visconte)—all of whom did exquisite work, not forgetting Fritz Busch and his crack orchestra, whose individual members have virtuoso work cut out for them by the lightly handled chamber music style of the score. Stage management (Alois Mora), settings, scenery and costumes were absolutely first rate. The composer is said to have spent superlative praise on all the participants.

A. INGMAN.

### HAMBURG

(Continued from page 12)

Hamburg's favorites. Ignaz Friedman played Chopin in his soft, genuinely Slavic manner. An enormous program

revealed the talent of Hortense Husserl, a young American pianist, and in conclusion we should not forget mentioning Conrad Ansorge who will be remembered as master of a certain epoch of piano playing.

EDITH WEISS-MANN.

## FLORENCE HEARS THREE PIANISTS AND A SINGER

### Also a New Work by Pizzetti

**FLORENCE.**—Walter Gieseking, a magnificent pianist, full of dash and power, rich in temperament and sensibility, has scored a success of the first order in Florence. His entire program was executed in a manner calling for the highest admiration, his interpretation of the Kreisleriana of Schumann being a jewel of fantasy and poetic depth. Among modern works, Gieseking played with splendid brilliance, the rhapsody Alt-Wien, by Castelnuovo Tedesco, soundly constructed work, of considerable originality and interest.

Another new pianist, José Iturbi, has been most cordially received. The close of his performance was the César Franck Prelude, Fugue and Variations, transcribed by Harold Bauer, the Chopin Etudes and Polonaise in A.

Ignaz Friedman, another visitor, plays with the authority of the master, his interpretation of Beethoven's op. 111, being a proof of the maturity of his artistic mentality and the eloquence of his style. The audience was especially interested in his playing of a Poem by Scriabin.

A song recital by Käthe Ravoth, mezzo-soprano, has aroused interest not only because of the beautiful voice and the fine expression of the singer, but also because of the program, made up with rare taste, and with a sense for the unusual. Three Sonnets of Petrarcha, by Pizzetti and the Canzoni Trecentesche of Alfredo Casella earned well-merited applause.

A new work of Pizzetti was heard in another concert, the Tre Canti for cello and piano (1924). This suite of three movements (affettuoso; quasi lento e commosso; appassionato) was "created" by the Italian cellist, Enrico Mainardi, with Castelnuovo-Tedesco at the piano, under the auspices of the Amici della Musica. The last movement particularly struck the fancy of the audience.

FERNANDO LIUZZI.

### KATHARINE GOODSON TAKES EUROPE BY STORM

**LONDON.**—Katharine Goodson, just returned from a very successful tour of the Continent, is most enthusiastic about her reception there and the post-war conditions of music generally. A great deal has happened since her last visit just before the war, but music is universal and the appeal of a great artist must always be supreme, even against the most adverse conditions. During this tour, Miss Goodson has played at Munich, Dresden, Prague, Berlin, Brussels, Amsterdam, The Hague and Vienna, appearing three times at the last named, once with the Symphony Orchestra, under the baton of Schalk, as well as playing the Brahms Quintet with the Buxbaum ensemble.

"In Vienna," said Miss Goodson, "there seemed to me to be just that same instinctive love of music that has always struck me so forcibly each time I have been there. For instance, on going to hear the great Beethoven Mass, finely conducted by Bruno Walter, at the Grossmusikverein Saal the night after my arrival, there were no fewer than seven men in the row in which I was sitting, closely following the music from the score, and the whole audience was absolutely held by the beauty of the work."

MUSICAL COURIER readers will have seen the reports of our foreign correspondents on the triumphant success of Miss Goodson in all these cities. In one of the important German centers, however, her first reception made her a little uncomfortable, for, as she said to me. "As I came

on this platform, no one made a single sign of welcome, and I sat down and opened my program without a hand-clap." Our correspondent, writing later of this very concert, narrated how, in addition to repetitions in the program, Miss Goodson had eventually to add no fewer than eight encores at the close, constituting almost a second program. Such enthusiasm was doubtless more than compensation for what seemed at first to be a doubtful welcome, and must indeed have been inspiring to this great artist of whom all English speaking peoples may well be proud.

Speaking of her plans for next season Miss Goodson told me that after fulfilling her English engagements in the month of October, she is returning in the autumn to Germany and Austria, and, if the dates can be arranged, will probably accept a tour for Greece, where she will appear at six concerts as well as play in Budapest, Bucharest and Warsaw. She will arrive in America the first week in January, remaining there for two months only.

### PETERSON DELIGHTS MANITOWOC

The Music League of Manitowoc, Wis., presented May Peterson in its artist concert at the Lincoln High School on March 25. The charming soprano completely captivated her audience with her lovely voice and finished style of singing. Her program was varied, and besides repeating three numbers she gave eight additional ones.

### DADMUN AND FUZZY WUZZY

Royal Dadmun, baritone, at his song recital in Aeolian Hall on April 28, will include a new version of Kipling's Fuzzy Wuzzy, which is becoming very popular with song recitalists.

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BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

GLADYS MARSALIS GLENN, 1608 Tyler Street, Amarillo, Tex., April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.

MAUDELLEN LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, June 1st. Chicago, July, August and September.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Albuquerque, N. M., March 12; Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10.

MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.

MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.

ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.

MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.

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## REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending April 16. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(G. Schirmer, Inc., New York)

**Second Chorus Book for Boys**, compiled by Ella M. Probst and J. Victor Bergquist.

**Ten Short and Easy Special Studies for Piano**, by Frances Terry.

**When the Sun Looked Out on the Hills**, *Frolic of the Wood-Nymphs*, *In My Little Canoe*, for piano (published separately), by Mamie Eliza Nelson.

**Six Miniature Preludes** (published in three sets, two preludes to a set), for piano, by N. Louise Wright.

**Caravan and Intermezzo** (published separately), for piano, by Francis Hendricks.

**Idylle**, for piano, by Homer Emerson Williams.

**The Calling Winds**, song, by Harvey B. Gaul.

**Neil** (Faure), for piano, arranged by Percy Grainger.

**Value-Ballet**, for piano, by Arthur L. Brown.

**O Lady, Leave Thy Silken Thread and I Wish I Knew** (published separately), songs, by Cedric W. Lemont.

**I Had a Dove**, song, by Felix White.

**The Drums of the Sea**, song, by Alice Barnett.

**Love Is a Rover**, song, by C. Whitney Coombs.

**Love Goes as the Wind Blows**, song, by Ida Bostelmann.

**Indian Serenade**, for voice, by Roland Farley.

**My Guide**, sacred song with organ accompaniment, by Edward Shippen Barnes.

**Sicilian Serenade, Roman Folk-Song, Venetian Boat-Song** (published separately), for voice, arranged by Geni Sadero.

(Marion Francis, New York)

**Remember Me**, waltz song, by Marion Francis.

(Willis Music Co., Cincinnati, O.)

**Frost Magic**, for voice, by Marie E. Dreier.

(Enoch &amp; Sons, New York)

**Just Count the Stars**, song, by Frank H. Grey.

(Schott &amp; Co., Ltd., London)

**Organ Album**, Vol. III (Alex Guilmant), edited by Dr. William C. Carl.

(Beverly A. Priest, New York)

**To the Birds**, song, by Geo. Graff, Jr.

(Arthur P. Schmidt Co., New York)

**Melodie Dansante, Air Triste, Arabesque** (published separately), for violin and piano, by Felix Borowski.

(Fine Arts Importing Corp., New York)

**Valse de Mephisto du Faust de Lenau** (Liszt), for two pianos, revised by I. Philipp.

**Duets for two violins** (Pleyel), op. 8, revised by Ed. Nadaud.

**Chaconne** (J. S. Bach), for piano, revised by I. Philipp.

(J. Fischer &amp; Bro., New York)

**Overture on Negro Themes** for symphony orchestra, by James P. Dunn.

**The Little Black Dog of the Master**, song, by Pierre Connor.

**A Silent Pool, Twilight** (published separately), for voice, by F. Parr Gere.

**The Choice and Thalatta** (published separately), for Harry Reginald Spier.

**April**, song, by Walter Golde.

**Sandman Is Calling You**, song, by George Roberts.

(Carl Fischer, Inc., New York)

**Three Nocturnes**, for violin, cello and piano, by Ernest Bloch.

**Paysages** (Landscapes), three short pieces for string quartet, by Ernest Bloch.

**Sonata** for piano, by George F. Boyle.

**Classic and Modern String Quartet Album**, Volumes I and II (published separately), by William Strasser.

**Six Virtuoso Studies for Violoncello**, by Ernst Mahr.

**Carnaval de Vienne (Humoresque) on Themes by Johann Strauss**, for piano, by Moriz Rosenthal.

**Valse** (Chopin, Op. 70, No. 1), transcribed for violin and piano by Bronislaw Huberman.

(Oliver Ditson Co., Boston)

**The Bareback Rider, Gondolier's Love, Saltarello, Valse Joyeuse** (published separately), for piano, by Charles Dallier.

**On the Promenade**, for piano, by Arthur Traves Granfield.

**Intermezzo, Lost Illusions, Magyar Festival, Novelle Russe, Polka Caprice** (published separately), for piano, by F. Sabathil.

**Arabesque, and Humoresque** (published separately), for piano, by Gladys V. Gilbert.

**The Little Coquette, Parfum** (published separately), for piano, by Miner Walden Gallup.

**The Denuded Forest**, for piano, four hands, by Frances Terry.

(Fine Arts Importing Corp., New York)

**Valse Chromatique**, for piano, by Rene Rabey.

**Pour Faire Diversion**, for piano, by R. Ch. Martin.

## Reviews

(J. Fischer &amp; Bro., New York)

**The Garden of Mystery**, a grand opera in one act by Charles Wakefield Cadman.—This is the opera that was so badly performed at its first public performance at Carnegie Hall not long ago. It is a very effective work, a real grand opera, but not appallingly difficult. It is quite within reach of small organizations, whether amateur or professional. There are numerous beautiful solo arias, duets, etc., in it, and dances that are musically attractive. The story is founded on Hawthorne's Rap-

paccini's Daughter and has been made into operatic form by Nelle Richmond Eberhart.

(G. Schirmer, New York)

**The Indian Serenade**, song, by Harry R. Spier.—Harry Spier has had a great deal to do with singers all through his musical career and the result is that he knows what is vocal and what is not. This Indian Serenade, most attractive in its harmonic atmosphere, is thoroughly grateful to the singer. Very pleasant number to listen to.

**The Moon of Roses**, song, by Carolyn Wells Bassett.—This is simply and purely one of the class of songs known as English ballads, the music hardly up in quality to the beauty of William Ernest Henley's poem—effective, nevertheless, especially for a tenor with a big A to swell on in the last measure but one.

**Recollection**, for voice, by W. B. Olds.—A song simple in outline. The composer has a fine feeling for the mood of the poem which he has set and has provided a harmonic dress which is appropriate without being arty.

**Melody**, for piano, by Ernest Toy.—Francois Thorne—with a little sugar.

**Canzone D'Amore**, for piano, by William Lowitz.—This is echt Deutsch. Mendelssohn, diluted, or Rheinberger, undiluted.

**A Whim**, for piano, by Kathleen Blair.—Dainty, graceful caprice, not particularly difficult. Bright and attractive.

**In an Orange Grove**, for piano, by Albert V. Davies.—Just what is the connection between Mr. Davies' rather difficult salon piece and an orange grove there, would not appear at first sight, but it is a pretty and melodious thing suggesting MacDowell in one section and less distinguished composers in others.

**Petite Valse-Caprice**, for piano, by Frank Howard Warner.—Graceful, if not strikingly original, little salon piece. The same might also be said of *Tenderness*, by the same composer.

(The Arthur P. Schmidt Co., Boston)

**Mah Dixie Land**, song, by John W. Metcalf.—Simple, straightforward number. Well made for the singer; sure to be liked by a mixed audience.

**Eternity**, song, by John W. Metcalf.—Suitable either for secular use or as a church solo. In the usual straightforward and melodious style of the composer of *Absence*.

**Awake! Awake My Love**, waltz song, by Robert Huntington Terry.—That always welcome thing, an effective concert waltz song, particularly good for high lyric soprano as it calls for no especial agility but gives an opportunity for an E flat above high C to end on—for anyone who has one.

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SAN FRANCISCO SYMPHONY  
ENDS SEASON BRILLIANTLY

Schnitzer, Jeritza, Draper and London String Quartet Heard—Sunday "Pops" Concluded—Symphony Guarantors Give Concert—Notes

SAN FRANCISCO, CAL., April 6.—Under the baton of Alfred Hertz, the San Francisco Symphony Orchestra at the Curran Theater on April 3 and 5 played the twelfth pair of concerts of its regular series. It was an ideal program that Mr. Hertz prepared for this final event of the season and the orchestra throughout played with a tone quality notable for its color and beauty. Brahms' symphony No. 3 was the major feature of the day which, under the authoritative leadership of Mr. Hertz, became a structure of harmonic beauty. With effectiveness and zeal, Mr. Hertz brought forth its sincerity and depth while his men gave the score a superb reading. Mr. Hertz then introduced Goossens' Tam o' Shanter. The closing number was the prelude to The Mastersingers, wherein conductor and orchestra attained artistic heights. The concert was a veritable triumph and evoked cheers and floral tributes for Mr. Hertz.

RUTH DRAPER

Ruth Draper, whom Selby C. Oppenheimer offered here two seasons ago, created another success when Mr. Oppenheimer presented her before three sold-out houses.

## GERMAINE SCHNITZER AND CHAMBER MUSIC SOCIETY

Germaine Schnitzer, whose last appearance here was as soloist with the symphony orchestra, was given a cordial welcome when she returned as the assisting artist with the Chamber Music Society of San Francisco at its last concert of the season in Scottish Rite Hall, March 24. It was a revelation to perceive how skillfully Mme. Schnitzer subdued her brilliant and vigorous style, to the more intimate dimensions of ensemble playing. With Louis Persinger, Mme. Schnitzer played Mozart's B flat sonata, wherein the two artists conveyed the true Mozartean spirit with delicate shading, grace of phrasing and sensitive feeling. Messrs. Persinger, Ford, Firestone and Ferner, with Mme. Schnitzer playing the piano part, interpreted Vitezslav Novak's quintet, a work entirely new to San Francisco, which created a favorable impression.

MARIA JERITZA

Selby C. Oppenheimer presented Maria Jeritza in recital in the Civic Auditorium on March 29. Mme. Jeritza won her audience immediately, primarily because of her remarkable stage presence and radiant personality. Her voice of richness and power was used with discretion and authority. Mme. Jeritza sang operatic excerpts with dramatic intensity while her songs, especially those in English, held charm for the sheer simplicity of their interpretation. The artist was in gracious mood and practically doubled her program with encores. She was assisted by Maximilian Rose, violinist, and Emil Polak, pianist, who proved thoroughly adequate in their individual spheres.

SUNDAY "POP" CONCERTS END

On March 29, in the Curran Theater, the San Francisco Symphony Orchestra, directed by Alfred Hertz, brought its regular series of popular concerts to a close with a Tchaikowsky program. The opening work was the sixth symphony, played so beautifully that it brought a demonstration for Mr. Hertz and his musicians. Then came the Nutcracker Suite, followed by the March Slav, expressively and energetically performed.

## SYMPHONY GUARANTORS GIVE CONCERT

Complimenting the members of the Musical Association of San Francisco and the Women's Auxiliary, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave an evening of light music in the Palm Court of the Palace Hotel, on April 2. The well chosen program was beautifully performed and met with hearty approval by the sponsors of this magnificent organization.

LONDON STRING QUARTET

A splendid program was provided by the London String Quartet when it gave its concert on April 7 in Scottish Rite

Hall, under the management of the Elwyn Concert Bureau. The numbers presented were notable for their beautiful interpretation, lovely tone quality, smooth, flowing tone and true esteem for sentiment. H. Waldo Warner's Fairy suite, The Pixy Ring, a charming work given by the organization with a keen appreciation of its fantasy and humor, elicited merited plaudits from the large audience, a special degree of which was directed toward the composer, the violist of the quartet.

## NOTES

Yebudi Menuhin, eight year old violin pupil of Louis Persinger, gave a recital in Scottish Rite Hall and created a sensation. The youthful instrumentalist is a genuine child prodigy and his program gave him an opportunity to reveal all the requirements of a real artist.

Mario Camp, violinist, was the guest of honor at a musical given by the pupils of Isabel Stovel at her studio.

Mrs. George McGowan gave a reception in honor of Mary Carr Moore. Extracts from Mrs. Moore's opera, Narcissa, were heard and admired.

Marshal W. Giselman, California organist, is giving a series of recitals at the Legion of Honor Palace in Lincoln Park on Sunday afternoons where he never fails to attract large audiences who are appreciative of his artistry.

William F. Laraia, director of the San Francisco Trio and one of this city's leading violinists, scored a triumphant success as soloist with the San Francisco Symphony Orchestra at its recent concert in Oakland.

Lillian Birmingham has been appointed San Francisco representative of the Music Travel Club of America, of which L. E. Behymer of Los Angeles is the head, and which is becoming popular among music students. The forthcoming trip to Europe, under the personal direction of the composer, pianist and lecturer, Howard Brockway, promises to be a success.

Kathryn Julye has been studying the harp in New York with Annie Louise David and has made such splendid progress that Miss David has awarded her a scholarship in the Master School of Musical Arts of California. Miss Julye also was awarded two scholarships in the Juilliard Musical Foundation and has been studying composition with Rubin Goldmark and singing with Francis Rogers.

Isabelle Marks, vocal teacher, is giving enjoyable monthly recitals at her residence studio.

The San Francisco Trio—William F. Laraia, violinist; Willem Dehe, cellist, and Elsie Cook Laraia, pianist—gave its third concert of the season on April 2.

Sam Rodestsky, young Russian pianist and pupil of Joseph George Jacobson, was the soloist at the Sunday morning concert at the California Theater on March 29. Mr. Rodestsky played the F minor concerto by Weber, accompanied by the orchestra, under the direction of Max Dolin, and received much praise for his splendid performance.

Rose Relda Cailleur gave one of her delightful studio recitals recently, introducing several gifted vocalists. Several of Madame Cailleur's pupils are appearing professionally and their artistic gifts are rapidly being recognized.

At the last meeting of the Pacific Musical Society an interesting program was interpreted by Allan Bier, pianist; Eula Grandberry, soprano, and Amerigo Frediani, tenor.

Rose Florence introduced a number of her gifted vocal students at a studio tea in a well selected program.

The San Francisco Music Teachers' Association held its regular monthly meeting at the home of Mrs. E. E. Young on April 6. A program was rendered by Lillian Birmingham, contralto; Allan Wilson, tenor; John C. Manning, pianist, and Mrs. E. E. Young, accompanist.

Oscar Weil scholarships have been awarded to Jehudi Menuhin and A. Weiss. Special mention was given Karl Kailish and Herbert Appelbaum, the judges being Alfred Hertz and Louis Ford.

Rehearsals of the chorus of the San Francisco Opera Association were started this week by Gaetano Merola, director-general, in preparation for the third season to be given this fall.

Anton Blaha, violinist of the Arrillaga Musical College and the Symphony Orchestra, gave a recital assisted by Isobel Silva, accompanist, and Rexton Reed, pianist.

Gerda Wismer Hoffman has returned to San Francisco after several years in the East and opened an attractive studio where she will teach dramatic art in its various branches. Mrs. Hoffman is the sister of the violinist, Hether Wismer.

C. H. A.

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LOS ANGELES PHILHARMONIC  
PRESENTS WORK BY HANSON

**C**omposer Conducts—Ponselle, Chaliapin, Dohnanyi, Pavlawa, Tronitz and Sprotte Heard—Zoellner Quartet Enjoyed—Notes

Los Angeles, CAL., March 28.—The thirteenth pair of Philharmonic concerts were trebly interesting, having Howard Hanson who conducted his own composition—a symphonic poem, *Lux Aeterna*, in which Emile Ferri played a prominent viola solo, as guest conductor, and Elizabeth Rothwell, just returned from a successful European trip, as soloist. Mr. Hanson was highly praised not only for his conducting but for the meritorious composition. Mr. Ferri's playing is always a delight.

Mme. Rothwell is favorably known to Los Angeles audiences. She sang three selections by Richard Strauss, and the Love Death from *Tristan and Isolde*, beautifully, with fine musicianship. Her voice showed growth in quality and flexibility since her last appearance and was appealingly warm and glowing.

Sibelius' symphony in E minor, under the baton of Walter Henry Rothwell, was played for the first time at these concerts. It was received with acclaim, especially the scherzo movement. The program closed with the *Tannhäuser* overture.

## PAVLAWA.

Pavlawa and her troupe of dancers finished their two weeks at the Philharmonic, under L. E. Behymer, and were so successful that they were held over for five extra appearances.

## ROSA PONSELLE.

March 26, Rosa Ponselle delighted a packed house at the Philharmonic Auditorium. She averaged about five encores to every appearance and about twenty to thirty curtain calls. Her voice and stage presence were wonderful. Stuart Ross, pianist and accompanist, added much to the program.

## CHALIAPIN.

Chaliapin, the Russian basso, thrilled a capacity house at the Philharmonic, March 25, receiving an ovation that was as enthusiastic and vociferous as any the old Auditorium ever heard. It would be hard to discriminate between the numbers which he sang, but *The Volga Boatman's Song* and *Glinka's Midnight Review* stood out.

## RUTH DRAPER.

Ruth Draper gave a program of her distinctive monologues at the Playhouse Theater, March 26. She was received with warm enthusiasm.

## DOHNANYI.

Dohnanyi, pianist, composer and conductor, gave a piano recital at the Philharmonic Auditorium, March 23. The composer honored Los Angeles by having as his chief number his own composition, played for the first time on any concert stage, *Ruralka Hungarica*. This proved a most interesting work. His playing was scholarly and the occasion was one long to be remembered.

## TRONITZ-SPROTTE.

Mr. Tronitz and Mme. Sprotte gave a joint recital in the assembly hall of the Friday Morning Club, March 27—an evening with Grieg and Sinding. These artists aim to bring before the public the works of Norwegian composers which are practically unknown here though played frequently abroad. This was stated by Mr. Tronitz in a short talk before the program opened. Mr. Tronitz' numbers were all brilliantly played and received with hearty enthusiasm. Mme. Sprotte, a favorite with Los Angeles audiences, has a true contralto voice and her work was also received with unqualified approval.

## ZOELLNER QUARTET.

March 23, the Zoellner Quartet gave its fifth chamber music concert at the Biltmore Music Room, assisted by Homer Grunn, composer and pianist.

## NOTES.

The Los Angeles Trio played at the Ebell Club Theater, March 25, to a large audience. This organization does work of high artistic merit.

The chorus of the Los Angeles Opera Company is working hard on *Pagliacci* under Assistant Director William Zoellner.

(Continued on page 54)

**O**ATMAN, JOHN R.  
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## PHILADELPHIA HEARS MAIER AND PATTISON

Duo-Pianists Score Success With Orchestra—Reba Patton Gives Debut Recital—Tsianina, Accompanied by Mary M. Mount, Sings With Children's Chorus

PHILADELPHIA, PA., April 10.—For the concerts of April 3 and 4 and the special Monday evening concert, April 6, the Philadelphia Orchestra duplicated the second of those concerts given in 1900 under the direction of Fritz Scheel. As in the previous concert the orchestral numbers were duplicated exactly, although a change in soloists was necessary. Beethoven's Eroica symphony opened the program. This was beautifully interpreted by Dr. Stokowski and splendidly played by the orchestra. The Funeral March and the scherzo were especially delightful. The religious beauty of the Lohengrin Vorspiel was sympathetically depicted and roused great enthusiasm in the audience.

The soloists were Guy Maier and Lee Pattison in their unique two-piano numbers. The compositions played by these pianists were: scherzo for two pianos and orchestra, by Hill; and the concerto for two pianos, woodwind, brass and percussion, by Bliss. The first was written in an unusual style, using some of the characteristics of jazz. The second was written for Messrs. Maier and Pattison and is unique in its lack of use of the strings and in the pianos as parts of the orchestra rather than solo instruments. These soloists played with the perfect accord which comes from long experience.

The final orchestral number was Hungarian Rhapsody No. 1 in F by Liszt. Dr. Stokowski's reading was excellent.

REBA PATTON IN RECITAL

Reba Patton, young lyric soprano, made her debut in the foyer of the Academy of Music, April 6, before a large and appreciative audience. Miss Patton exhibited a voice of remarkable clarity, adherence to pitch and pleasing timbre. Her enunciation was equally good in Italian, French and English, while her artistic interpretations showed much promise. She was obliged to respond to the applause with several encores. The flowers received by the young soprano transformed the platform into a charming bower. Clarence Fuhrman assisted at the piano, not only supplying sympathetic accompaniments but also giving a pleasing group of solo numbers. Altogether it was a successful debut and Miss Patton reflected much credit upon her teacher, Giuseppe Boghetti, of New York and Philadelphia.

MARY MILLER MOUNT ACCOMPANIES TSIANINA

Mary Miller Mount again officiated at the piano at the Settlement Music School, on April 3 and 4, as accompanist as soloist at a concert given by the Children's Choruses, under the direction of Martha M. Cruikshank. The choruses presented Hiawatha's Childhood, assisted by Tsianina, who was also heard in an introductory recital of six Indian songs. It was an enjoyable concert with much of its success due to Mrs. Mount's efficient work as accompanist. M. M. C.

### Grainger's Mammoth Chamber Blends

At his two Sunday evenings of "Room-music," on April 26 and May 3, at the Little Theatre, New York, Percy Grainger will present chamber combinations of instruments and voices on a scale probably never before heard in America or in any other country. Grainger believes that a greater richness, warmth and individuality of tonal color can be had of large chamber combinations in small halls than of a hundred-piece symphony orchestra in large halls, but considers that chamber music is usually presented in halls far too large for a perfect audition of such music. In order to insure really intimate conditions and close at hand intensity of tonal quality (as contrasted with mere quantity), Grainger has selected so small a hall as the Little Theater for a body of performers including thirty members of the New York Philharmonic Orchestra, three pianists, Kasschau's solo choir of ten voices (on April 26) and Nathaniel Dett's negro choir of twenty-five voices from Hampton, Va. (on May 3). Among the more unusual instruments and combinations featured on these two programs may be mentioned the following: six hands at two pianos, soprano sarrusophone (a very high oboe), heckelphone, two guitars (played by Percy Grainger and Ralph Leopold). April 26 will be an all-Grainger program, while on May 3 works by Natalie Curtis, Grieg, Nathaniel Dett, Franz Schreker and Paul Hindemith will be given. Almost all the compositions on both programs will be first performances. The conductors will be R. Nathaniel Dett, Frank Kasschau and Percy Grainger, and the soloists include Erik Bye, Ernest Hutcheson, Ralph Leopold and the concert giver.

### Arthur Newstead's New York Summer Class

Arthur Newstead, who for the past nine years has been a member of the piano faculty of the Institute of Musical Art, and who, prior to this, occupied a similar position at the Peabody Conservatory in Baltimore, will remain in New York during the summer months and teach a class of advanced piano students.

Mr. Newstead, who studied with Harold Bauer in Paris, came to America to fill these positions on the recommendation of his teacher. Before this he gave concerts in almost all of the European countries as well as in South America for three seasons.

Since she was eleven years of age he has been the teacher of Katherine Bacon, as well as many other pianists now filling important positions in various parts of the country.

### Kathleen Hart Bibb Renews Contract

Kathleen Hart Bibb, who is now under the management of Daniel Mayer, has been engaged by the Woman's Club of Greenwich, Conn., for a program on May 18. Half of the program will be devoted to Hadley's Legend of Granada, sung by Mrs. Bibb, with the chorus of the Woman's Club. This popular singer has just signed a contract, for the third year, with the West-Park Presbyterian Church, New York City, as a soprano soloist.

### Kathleen Hinds Pupil in Recital

Grace Morgan Davis, piano pupil of Kathleen Hinds, of Henderson, Ky., gave a recital at the Methodist Auditorium of the city recently, which was said to be one of the most

brilliant musical events of the season there. The audience was a capacity one and received the artist with enthusiasm. Miss Davis displayed fine technic and musical ability, reflecting great credit on her teacher. Elizabeth Dennis, soprano, accompanied artistically by Miss Hinds, was the assisting artist and received much praise for her renditions. Both pianist and vocalist were the recipients of many flowers.

### Clarence Adler Club Honors Letz Quartet

The members of the Letz Quartet (Hans Letz, Edwin Bachman, George Schubert and Horace Britt), were guests of honor at the meeting of the Clarence Adler Club at Mr. Adler's New York studios on March 21. The appearance of these musicians as guests adds lustre to the long list of famous artists who have honored the club. On this occasion chamber music was heard in the proper frame, the way it was conceived, in the intimacy of a beautiful studio. The large gathering listened with interest to the mystic and poetical interpretation of the Debussy string quartet in G minor. The artists were particularly in the mood and gave an exceptionally fine performance. So enthusiastic was the applause that followed that the quartet graciously responded with Variations on Death and the Maiden by Schubert. The students seemed inspired by the presence of the quartet and were never heard to better advantage. One of the outstanding demonstrations of the evening was the playing of Mozart's sonata in D major for two pianos performed from memory by Blanche Salomon and Minnie Huber, both young ladies still in their teens. Other students who took part in the program were Maurice Lieberman, Helen Dietrich, Norman Masloff, Pauline Ruvinsky and Harry Anik. The pupils all played with good taste, clean technic and self-assurance. The club has served well its purpose in enabling students to play before large gatherings and also to have the privilege of meeting great artists informally and receiving encouragement and stimulus thereby. Mr. Adler is to be congratulated upon carrying on so successfully this novel and profitable idea.

### New York MacDowell Club Hears Potter

On the evening of March 18, Marguerite Potter, contralto, gave a joint recital with Milan Lusk, violinist, before the New York MacDowell Club. In a costume of Old Castle she sang two groups of charming Spanish numbers, prefacing each with a story or a bit of the history surrounding the origin. A large audience was most appreciative.

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## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

ELLY NEY, PIANIST, FEBRUARY 10

*Times*

Much is expected of Mme. Ney when she explains Beethoven... With her ample command of pianistic means it is not difficult for her to make her audience perceptive of her spiritual communion. Mme. Ney fulfilled her artistic mission.

*Sun*

Last night she interpreted Beethoven's A flat sonata, op. 110, with all her characteristic breadth of conception and fluent style, at the same time imbuing the more lyric portions with delicacy and poetic sentiment... Mme. Ney played it [Handel's chaconne] with admirable clarity and brilliance.

PERCY GRAINGER, SOLOIST WITH STATE SYMPHONY, FEBRUARY 15

*Post*

Mr. Grainger played with splendor and lyricism.

*Mail*

Mr. Grainger played the work, on the whole, in the percussive, xylophonist style he has been cultivating of late to the regret of his numerous admirers.

JEANNETTE VREELAND, SOPRANO, FEBRUARY 16

*World*

Her diction in the three languages she sang crystal clear.

*Sun*

Her diction could have more finesse.

JERITZA, SOPRANO, IN TANNAUSER, FEBRUARY 18

*Post*

...clad in a most attractive blue green wrapper.

*Sun*

She finally emerged in a purple dressing gown.

MONTEMESZI'S GIOVANNI GALLURESE AT M. O. H., FEBRUARY 19

*Journal*

The opera, although possessing only a commonplace libretto, brushes this aside in kind and intent of musical urge and you find yourself in the presence of what sounds like genuine musical inspiration. It takes over situation and text and seems to mould them into something momentarily enormously worth while.

*Journal*

We rather believe that the opera is likely to become one of the most popular elements of the Metropolitan's present repertoire.

*Sun*

It is an opera which... contains much good and some beautiful music.

*Journal*

A singularly beautiful opera in its own right. The orchestral accompaniment too, is as simple and as wistfully effective as it accompanies the vocal line serves the words of the book. The music besides, has an immediate appeal; it is tremendously direct and its beauty is of a rich, full-blooded quality.

But Montemezzi has transformed the dull affair [the libretto] by the fire and the beauty of his music.

*Sun*

In the weaving of the web there is no wavering, no uncertainty, no misfire. The dialogue is set forth with a vigor and flexibility that is rare; the airs have the firmness of texture and clearness of melodic outline, the choruses are alive and proclaim themselves essential parts of the drama. The ensembles are written with boldness and a confident employment of the type of polyphony long established in Italy as the most adaptable to the stage.

## Bruce Benjamin Continues Popular Abroad

Bruce Benjamin is the name of a young American artist who is winning unusual success abroad this season. Mr. Benjamin has made numerous appearances in Germany, and everywhere he has been accorded the highest praise from the critics. His recent recitals included appearances in Dresden, March 19; Munich, March 30, and Vienna, April 15. April 24 he will again sing in Berlin, this time the

Mozart Requiem with the Kittelsche Chor and the Philharmonic Orchestra. The tenor will spend the summer in Switzerland, and from there he goes to Paris and later to Italy. He plans to appear in recital in America next winter.

## Patton's Opera Repertory Growing

Fred Patton, well known as a concert and oratorio singer, has lately turned his attention to the study of opera and is slowly but surely gaining an enviable repertory.

It will be recalled that he sang a number of performances with the Zuro Opera Company his roles being Monterone in Rigoletto, the Herald in Lohengrin and Mephisto in Faust. He had five performances of Wotan in Walküre with the United States Grand Opera Company, about two years ago, during which time he also studied the role of Kurwenal in Tristan and Isolde.

Last year he sang Sharpless in Madame Butterfly with Edith Mason and Paul Althouse in the Washington Opera Company's series of performances, and was engaged for the same role by the Philadelphia Civic Opera Company, for a performance on March 12.

In the one performance of the English Grand Opera Company, last fall, he sang Alberich in Rheingold, and his work on that occasion was singled out by the critics as being praiseworthy.

On January 22 he sang Zuniga in Carmen with the Philadelphia Civic Opera Company, and, in addition to the Butterfly performance mentioned above, he sang Fernando in Trovatore, Ramphis in Aida, and Abimelech in Samson and Delilah.

Mr. Patton recently became a member of the Opera Players of New York, and is scheduled to sing Tonio in Pagliacci, Escamillo in Carmen, Scarpia in Tosca and other roles in their forthcoming performances.

He will have about twenty operatic roles at his command by the end of this season, and there seems to be no doubt that he will be in demand by the various civic opera companies which are being formed in greater numbers each year.

Mr. Patton is of course continuing his work in concert, recital and oratorio, and his operatic work is simply an indication of his desire to broaden his field, so that his histrionic ability will simply be an addition to his fine voice, interpretative ability, great range and musical reliability.

## Marie Stone Langston Praised as Suzuki

Marie Stone Langston appeared recently as Suzuki with the Philadelphia Civic Opera Company in a performance of Madame Butterfly. "A distinct success was scored by Marie Stone Langston as Suzuki," said the Philadelphia Bulletin, "this popular Philadelphia singer using her rich mezzo tones sympathetically and showing in her acting the ease and expressiveness of an experienced operatic artist. The flower duet between Butterfly and Suzuki was beautifully sung, Miss Stanley and Miss Langston receiving several richly deserved curtain calls at the end of the act." According to the Philadelphia Ledger, "Marie Stone Langston's dignified voice suited the music of Suzuki admirably

and she gave a thoroughly good performance." The critic of the Philadelphia Record was equally complimentary, stating that "Marie Stone Langston gave notable service as Suzuki."

## George Engles to Sail April 25

George Engles will sail for Europe on the S.S. Paris on April 25 to visit Paderewski at his Chateau, Riond Bosson, in Morges, Switzerland. While abroad he will confer with Otto Klemperer, who is to be guest conductor of the New York Symphony Orchestra during the latter half of next season. He will also discuss next season's plans with three of the artists for whom he is manager, Emilio de Gorza, Nadia Boulanger and Samuel Dushkin, who are at present in Paris.

This will be Mr. Engles' first trip abroad since he directed the memorable tour of the New York Symphony Orchestra throughout Europe in 1920.

## More Capacity Audiences for Gray-Lhevinne

Estelle Gray-Lhevinne recently taxed the seating possibilities of the auditorium of Hornell, N. Y., with two large audiences. The violinist gave two entirely different programs, not alone in compositions, but also in mood and style were they varied.

During the evening four prizes were given, to the two boys and two girls who had won prizes in the music memory tests, and Mme. Gray-Lhevinne autographed a copy of her songs for them.

## Balogh in Washington

Erno Balogh, pianist, played recently at the home of Count Szecsenyi, the Hungarian Ambassador, at Washington. The Countess Szecsenyi was Gladys Vanderbilt. There was a large reception, many fashionable and notable people being invited, and Balogh played a number of piano selections during the evening.

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## MUSICAL COURIER

### LOS ANGELES

(Continued from page 51)

Tyroler. The latest addition to the cast is Maria Kurenko, who will make her debut here.

The operetta, Pierrette Among the Shepherds, by Louis Woodson Curtiss, was given by the Huntington Park High School, March 27 and 28.

Alexander Stewart lectured at the University of Southern California, March 25, on Types of Church Music.

The California State Federation of Music Clubs held its local pre-biennial Young Artists' Contest, March 28, at Chickering Hall.

A series of twelve or more Philharmonic concerts have been arranged for next spring in the Coliseum as the result of the response to the three inaugurated this spring.

An organ recital was given, dedicating the new Moller organ (installed in Our Saviour's Evangelical Lutheran Church), by E. G. Marzh. Mrs. Marzh, soprano, assisted.

Louis Graveure, baritone, will return this season for his second master class. B. L. H.

### LONG BEACH, CAL.

LONG BEACH, CAL., April 1.—An outstanding musical event of the past month was the appearance of Von Dohnanyi at the Ebell Theater, under the auspices of the Seven Arts Society, of which Katherine Coffield is director. Mr. Dohnanyi's poetic interpretations were an inspiration, while his own music charmed his audience to a demonstration.

Voice was the subject of an informal talk which L. D. Frey, a director of several musical organizations, gave to the Woman's Study Club and Chorus on March 25. The program was given by the chorus under Mr. Frey's direction.

The operetta, Toreador, was produced two evenings at the Edison Junior High School, under the direction of Vivian Scott and Ethylne Turner, with dramatic supervision by Elizabeth Fisher. Spirit and a high degree of amateur musicianship marked the performances. Noticeably fine precision showed in the ensemble work by the various school choruses.

A delightful program was heard at the Fitzgerald Recital Hall, on March 27, when Flora Myers Engel, soprano, and Frank Geiger, bass, gave a program in the artist's course series of that company. Mme. Engel is filling a number of engagements with Alexander Stewart, illustrating his folk song lectures.

Raymond MacFeters, pianist and artist pupil of Abby de Avirett, was presented by Alice Durham on March 27 at her studio. A number of her advanced pupils were guests.

At the Jewish Community House, under the auspices of the Council of Jewish Women, on March 24, Yvette Mandler, pianist; Elsa Cherniavsky, violinist, and Rose Block, mezzo-soprano, appeared in joint recital. Miss Mandler is of French and Rumanian ancestry, and brings much fire into her music. Miss Cherniavsky is the youngest sister in the well known musical family, and Miss Block is another young girl with much promising talent.

The music department of the Polytechnic High School presented a program before the P. T. A. of that school in the social hall of the Practical Arts Building on March 24. M. T. H.

### SEATTLE, WASH.

Opera scenes from the Servant Mistress, of Pergolesi, and the first act of Cavalleria Rusticana were given in an effective and finished manner, March 18 at the Cornish School Auditorium, by students from the classes of Jacques Jou-Jerville. Mr. Jou-Jerville is recognized for the sterling quality of his performances. Paul Tenney, Mary Jane Barton, George Nelson, Ellen Colby Strang, A. C. Pelland and Frieda Hoeck were the much applauded participants. There was a small and efficient orchestra which added materially to the success of the evening and a women's ensemble which sang between scenes.

March 9, the Ladies' Musical Club program was devoted to modern French music. Katherine Robinson gave a talk on Ideals in Modern Harmony, illustrated at the piano, and Mrs. Shirl Blalock and Mrs. Romaine Elliot, with Mrs. B. C. Beck and Leone Langdon as accompanists, sang French songs which were well received.

The Women's Ensemble of the fine arts department of the University of Washington entertained, March 8, with a matinee musicale. Singing several groups of songs, under the direction of Dean Irving M. Glen, the program was a delightful event. Ruth Allen, pianist, was the special soloist of the occasion.

The Nordica Choral Club, an organization comprised entirely of young ladies, presented Penn's The Pirate's Bride at the Women's University Club Auditorium, March 4. The club, under the leadership of Helen Crowe Snelling, is to be commended in choosing something different for its annual concert. There was a small orchestra and the stage settings were excellent.

The Circus, a part of the recent dance recital given at the Cornish School by students from the classes of Agatha Brown, was repeated March 14 for children only. Several young pianists were also heard.

March 11, an interesting evening of song was given by the students of Sara Y. B. Peabody. Those taking part were: Gladys Hersherger, Edna Ward, Ella Lee Rudebeck, Emma Reynolds, Constance Hart, Ruth Patric and Amalia Mertz, with Mrs. Rachel Stickelman at the piano. J. H.

### Leon Benditzky's Busy Season

Leon Benditzky, one of Chicago's foremost pianists and accompanists, is again in great demand this season. Since last October he has presided at the piano for many artists, among whom may be mentioned Mary Garden, Sascha Culbertson, Harry Farbman, Sylvain Lent, Gilbert Ross, Hans Hess, Lillian Rethberg, (Ruth Breton, Adolph Bolm, Glenn Drake and Anastasha Rabinoff).

As a pianist he has been heard often this season and he has found enough time this year to organize a two-piano recital with his classmate at the Petrograd Conservatory, Vitali Schnee, with whom he studied under Essipoff-Leschetizky. So great was their success at their first two-piano recital that they have decided to give another next October in Chicago and are now accepting dates throughout the Middlewest, as Mr. Benditzky cannot absent himself for a long period from the basis of his occupation.

Besides appearing in concert and recital, Mr. Benditzky's

April 23, 1925

time is well occupied, as he has two piano studios in Chicago, where he is kept busy teaching large classes, his time being sought by students from every state in the Union. Leon Benditzky deserves his success, as he is not only a very fine artist, but also a very modest and popular man.

### Albert Berne on Summer School Faculty

Albert Berne will be a member of the artist faculty of the summer school at the Cincinnati Conservatory of Music and will give a concert there during that period. One of Mr. Berne's artist pupils, Harriet Sperry, soprano, recently gave a recital in Columbus, Ohio, following which Robert S. Harper stated in his review of the program: "Miss Sperry's voice is one of good quality, deeply sympathetic, and she knows how to use it, through the possession of a technical background that has come with long training." Velone Ackers, another artist pupil of Mr. Berne's, was praised highly following her appearance in Logan, Ohio. Mrs. Albert Berne recently was initiated into the Iota Chapter of Sigma Alpha Iota Musical Sorority at the Cincinnati Conservatory of Music.

### Agnes Brennan Pupil as Soloist

Helen Kremelberg, artist-pupil of Agnes Brennan, New York concert pianist and teacher, has elicited praise in several appearances recently as soloist. On February 27 she played at the home of Mrs. W. Tuttle in Freeport, L. I., at a lecture on Joyce Kilmer given by John Craig. Her program consisted of Chopin, MacDowell and Liszt numbers. On March 3 she played several Liszt and MacDowell compositions at a lecture by Dr. James Walsh at the meeting of the Fenelon Literary Society, at St. Joseph's College, Brooklyn. Miss Kremelberg is one of the favorite pianists appearing at the monthly recitals at the Brennan studio.

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## WHERE THEY ARE TO BE

April 23 to May 7

**ALCOCK, MERLE:** Excelsior Springs, Nebr., Apr. 23.  
**Hastings, Nebr.:** Apr. 27.  
**Wayne, Nebr.:** Apr. 29.  
**ALTHOUSE, PAUL:** Pittsburgh, Kan., Apr. 30, May 1.  
**Newark, N. J.:** May 4.  
**ARDEN, CECIL:** Princeton, N. J., Apr. 28.  
**Marion, O.:** May 6.  
**BACHAUS:** Columbia, S. C., Apr. 23.  
**BAER, FREDERIC:** Oberlin, O., May 2.  
**Glen Ridge, N. J.:** May 7.  
**BERKOVA, FRANCES:** London, Eng., Apr. 30.  
**BOCK, HELEN:** Philadelphia, Pa., Apr. 28.  
**CASE, ANNA:** Amsterdam, Holland, May 7.  
**CHALIAPIN, FEODOR:** Boston, Mass., May 3.  
**New Haven, Conn.:** May 5.  
**CHAMLEE, MARIO:** Brooklyn, N. Y., Apr. 24.  
**CLAUSSSEN, JULIA:** Pittsburgh, Kan., Apr. 30, May 1.  
**Manhattan, Kan.:** May 2.  
**Cleveland, O.:** May 5.  
**CROOKS, RICHARD:** New Rochelle, N. Y., May 1.  
**D'ALVAREZ, MARGUERITE:** Indianapolis, Ind., Apr. 27.  
**Schenectady, N. Y.:** Apr. 30.  
**DAVID, ANNIE LOUISE:** Norwalk, Conn., May 4.  
**DAYTON WESTMINSTER CHOIR:** Kokomo, Ind., Apr. 23.  
**West Lafayette, Ind.:** Apr. 24.  
**DEERING, HENRI:** London, Eng., Apr. 27, May 7.  
**EASTON, FLORENCE:** Cleveland, O., May 2.  
**ERROLLE, RALPH:** Rock Hill, N. C., Apr. 24.  
**Hartford, Conn.:** May 5.  
**FARNAM, LYNNWOOD:** Baltimore, Md., Apr. 28.  
**FARRAR, MABEL:** Mackensack, N. J., Apr. 30.  
**FLOWERS QUARTET:** Spokane, Wash., Apr. 25.  
**Salt Lake City, Utah:** Apr. 30.  
**Fitchburg, Mass.:** May 5.  
**Princeton, N. J.:** May 7.  
**GARDNER, SAMUEL:** Plainfield, N. J., Apr. 28.  
**GANGE, FRASER:** Spartanburg, S. C., May 6, 7.  
**GIANNINI, DUSOLINA:** Troy, N. Y., Apr. 23.  
**Washington, D. C.:** Apr. 27.  
**GIGLI, BENIAMINO:** Berlin, Germany, May 5.

**GOOD, ELLA:** Brooklyn, N. Y., May 7.  
**GRADOFF, GITTA:** Rockford, Ill., Apr. 30.  
**GRAINGER, PERCY:** Maplewood, N. J., Apr. 24.  
**Newark, N. J.:** May 6.  
**GRAY-LHEVINNE, ESTELLE:** Cleveland, O., May 4.  
**GRUPPE, PAUL and CAMILLE:** Montclair, N. J., May 7.  
**HAYDEN, ETHEL:** Cincinnati, O., May 6, 7.  
**HEIFETZ, JASCHA:** Lexington, Ky., Apr. 24.  
**HEMPFL, FRIEDA:** Los Angeles, Cal., Apr. 23.  
**San Diego, Cal.:** Apr. 27.  
**San Francisco, Cal.:** Apr. 30.  
**HESSE, MYRA:** Riverdale, N. Y., Apr. 28.  
**HOUSE, JUDSON:** Manhattan, Kan., May 2.  
**JOHNSON, EDWARD:** Cincinnati, O., May 6.  
**KINSEY, JACKSON:** Newark, N. J., May 4.  
**KITCHELL, ALMA:** Hackensack, N. J., Apr. 30.  
**LEARY, WALTER:** Milford, Mass., Apr. 26.  
**LENT, SYLVIA:** Newark, N. J., May 4.  
**LEO, GERALDINE:** Brooklyn, N. Y., Apr. 28.  
**LETZ QUARTET:** Greenboro, N. C., Apr. 23.  
**MATZENAUER, MARGARET:** Cincinnati, O., May 6.  
**MCQUHAH, ELLEN:** Syracuse, N. Y., May 7.  
**MEISLER, KATHRYN:** Northfield, Minn., Apr. 24.  
**Newark, N. J.:** May 5.  
**MERO, YOLANDA:** Notre Dame, Ind., Apr. 23.  
**Indianapolis, Ind.:** Apr. 26.  
**MEYER, MARJORIE:** Yonkers, N. Y., May 7.  
**MIDDLETON, ARTHUR:** Pittsburg, Kan., Apr. 30, May 1.  
**VERMILLION, S. D.:** May 7.  
**MORGAN, RHYS:** Pawtucket, Okla., Apr. 24.  
**MORRANA, NINA:** Medford, Mass., Apr. 26.  
**MORRISEY, MARIE:** Hays, Kan., May 7.  
**MUNZ, MIECZYSLAW:** Boston, Mass., Apr. 27.  
**MURPHY, LAMBERT:** Cedar Rapids, Ia., May 6.  
**PATTON, FRED:** Ithaca, N. Y., Apr. 23, 24.  
**Philadelphia, Pa.:** Apr. 25.  
**Cincinnati, O.:** May 1-7.  
**PONSELL, ROSA:** Springfield, Mo., May 2.  
**Newark, N. J.:** May 5.

## Lyford Pupils Heard

Cincinnati, April 8.—On March 25 there were heard at the Cincinnati Conservatory of Music a large group of young singers forming the opera class of Ralph Lyford. As usual Mr. Lyford's charges went at their work with professional assurance and precision, and were convincing in the results obtained. They seemed to sense each dramatic moment and have the power to clinch their climaxes. Their ensemble work was particularly good and that they had power to interest their hearers was manifest by the enthusiastic response given by a capacity audience.

Howard Fulner opened the program with a tender aria from Mignon, saving the full power of his voice for a selection from Samson and Delilah which came later in the evening. Nettie Howard also presented an aria from Mignon. Pearl Besuner contributed numbers from Pagliacci and La Boheme, displaying a fine vocal control and a great deal of dramatic ability. The voice of Kathryn Reece Haun is well known to Cincinnatians and was used in its entire range and fluency in the Bell Song from Lakme. A newcomer with a voice and style of great promise was Fern Bryson. She gave evidence of devoted interest in her work when singing arias from La Boheme and Madame Butterfly. Most of the ensemble numbers on the program were selected from Samson and Delilah and called for the appearance of Tecla Richert, Edward Smith, Howard Fulner and Stanley Johnson. Mrs. Haun and Martha Short joined in singing an excerpt from Hansel and Gretel, and La Tosca was quoted in a duet for soprano and tenor sung by Violet Sommer and Howard Hafford. To comment on the singing of each of these is impossible, but they must all realize that their work was a satisfaction to their inspiring mentor, D. Lyford.



ELVIRA DE HIDALGO,

Spanish prima donna, returned to America this year for the first time since her initial appearance here several years ago, when she was the youngest prima donna ever to sing in first rank companies here. She made a decided impression singing with the Metropolitan Opera and the Chicago Civic Opera and also in concert. Mme. de Hidalgo will be back again next season. (Moffett photo.)

## Thorner's Easter Tea

A musicale-tea was given on Easter Sunday at the studios of William Thorner, 209 West 79th Street. It was indeed a gala occasion and the music offered by Mr. Thorner's pupils and artist-students was of a high standard of excellence. Songs, operatic arias and excerpts from the operas were presented by the following: Florence Seers, Elsie Schlanger, Robert Hurd, Katherine Gray, Edith Gilchrist Donaldson, Father Bracken, Henrietta Masten, Andrew Bassi, Bennett S. Mintz, Marion Rubovits, Ruth Reynolds, Demetri Crione, Mme. Fonariova and Mrs. George Bernard. Diana Kasner and Florence Ware supplied fine accompaniments. Many persons prominent in musical and social circles attended the musicale-tea, including Mr. and Mrs. Fortune Gallo.

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### MUSICAL COMEDY, DRAMA AND MOTION PICTURES

There seems to be considerable interest in the showing of Gloria Swanson's new picture, *Madame Sans Gene*. Every conceivable kind of a story has been written and sent out lavishly emphasizing every feature, not only regarding the star but also the production so that it will not be surprising if the picture will continue for many weeks at the two Riesenfeld theaters.

Maria Yurieva and Veseloff Sloboda, Russian dancers, have been engaged again for the Capitol Theater.

#### TELL ME MORE.

A new musical comedy, entitled *Tell Me More*, opened at the Gaiety Theater last week. This addition to Broadway's musical shows is by George Gershwin. The music is what one would expect from him; it is full of fascinating rhythm and dance music. His other musical comedy now on Broadway, *Lady Be Good*, contains several "hit numbers" and even the song from which the show gets its name is one of the big songs of the season. To add to the effectiveness of this new work there are lyrics by the composer's brother, Ira Gershwin, and Bud de Sylva. Among the numbers that lingered with the audience were *Tell Me More*, *My Fair Lady*, and Mr. and Mrs. Sipkin.

Next in importance to Mr. Gershwin's score is the excellent dancing. Taken in its entirety, *Tell Me More* is a spirited, snappy show. There is a fine cast to back it up—Eddie Dowling, Jr., Andrew Tombes, Emma Haig and the comedian, Lou Holst, are among the headliners. Mr. Holst is always amusing. It is a rough and tumble sort of comedy that the audience enjoyed thoroughly; in fact in the hands of Mr. Holst, together with Emma Haig, rest most of the best lines. It is understood that Mr. Gershwin has sailed for Europe, where he will play his famous Rhapsody in Blue with the London Symphony Orchestra.

#### THE FOOL

The film version of Channing Pollack's play, *The Fool*, was seen for the first time last week at the Central Theater. The principal actor is Edmund Lowe. It gives every appearance of being a very expensive film, great care having been given to details, and there is no reason why the film should not be an even greater success than the play, which, it will be remembered, had a phenomenal record. This film will go into every vicinity; it can play in the church, the school and the courthouse, and, in fact, most any place in the small centers. Undoubtedly it is going to be enthusiastically received because it is the kind of hokum that the great majority of people enjoy. After several years, when the Fox people begin to estimate their profits on this film, they are going to find that it runs into seven figures. In other words, it is going to be a tremendous seller.

#### THE RIALTO

The feature picture at the Rialto last week was *Adventure*, taken from the novel by Jack London, with Tom Moore and Pauline Starke as the stars. The plot was of a mediocre nature, but the clever acting of Miss Starke held the attention of the audience.

The program opened with one of the Famous Music Master Series, accompanied by the Rialto Orchestra with Hugo Riesenfeld and Willy Stahl conducting, disclosing a few incidents of the life of George Friedrich Handel. The other musical number was a cello selection, Schravesande's Elegie played by Gaston Dubois, which this artist played with intensity of feeling and a mellifluous touch was felt throughout the rendition. Instead of Mr. Riesenfeld's weekly Classical Jazz number, this theater programmed in its stead a delightful Jazz Divertissement, which entirely met with the approbation of the audience. Dolores Farris danced in jazzy rhythm and was accompanied by the Rialto Syncopators. The usual Rialto Magazine and a comedy, *Remember When*, with Harry Langdon, completed the program.

#### THE RIVOLI

Ponchielli's *Dance of the Hours* is always an addition to artistic picture house programs and last week at the Rivoli, when it served as an overture, it proved no exception to the general rule with its appealing music and graceful, lovely colored costumes and dance movements. The Rivoli Dancers are to be complimented on their excellent interpretation of the well known selection. As a prologue to the photoplay, Miriam Lax, soprano, and Adrian Da Silva, tenor, sang *In the Gloaming*. Riesenfeld's Classical Jazz accompanied a queer and amusing picture called *In the Grip of the Spider*, which was followed by an unprogrammed imitation of a train by the orchestra and one of its members, garbed as a colored porter. To make the performance complete the curtain rose and one was startled to see a train coming closer and closer, growing larger and louder, until one in the first six rows felt a thrill of danger in being crushed beneath its wheels. The demonstration met with such wild enthusiasm

that the realistic puffing of its approach was completely drowned in applause. The novelty was certainly one deserving of praise.

The feature was Zane Grey's *Code of the West*, another "cowboy" picture, fundamentally the same as all its predecessors, until Constance Bennett made her appearance; then we all sat up and took notice. A *Felix-the-Cat* cartoon and the usual Rivoli pictorial made up the remainder of the program.

#### THE CAPITOL

Still fresh in the memory of New York music lovers is the delightful series of Gilbert and Sullivan and other light opera performances given a few seasons back by William Wade Hinshaw and his Park Theater company. And of the stars who appeared there was none more capable nor amusing than Frank Moulan. In securing him for the Capitol Theater, S. L. Rothafel chose wisely for he has been a big feature all season. This past week he was the dominating figure in a musical sketch called *Impressions of "The Sultan of Sulu"*. With a picturesque background and attractive costumes, he and the other soloists (Gladys Rice, Marjorie Harcum, Joseph Wetzel), The Capitol Ensemble, Doris Niles and the ballet corps kept the large audience constantly amused. Moulan was enjoyed most of all and, in fact, the whole performance was excellent.

The week's program began with a beautiful rendition of the Intermezzo from *Cavalleria Rusticana* (Mascagni), played by the orchestra with Mendoza conducting. Then followed *A Song For Easter Tide* and *Tableau—Come See The Place Where Jesus Lay*—sung by Messrs Robyn and Stanbury and the Capitol singers, all in surplices. Lottie Howell made her debut at this theater on this occasion, contributing Strauss' *Blue Danube Waltz*, and proved a worthy acquisition. Mlle. Gambarelli danced a number called *A Bit of Bric-a-brac*, cleverly done, and Mauro-Cotone, the organist, closed the program.

The feature picture was *Proud Flesh*, starring Eleanor Boardman, Pat O'Malley and Harrison Ford, very good indeed. The Red Seal pictures, *The Cloud Maker* (scenic) and the Pictorial were also enjoyed.

#### THE MARK STRAND

The Mark Strand Theater celebrated its eleventh birthday last week with an especially elaborate program. It will be remembered that this theater was the first on Broadway to present motion picture programs on a large scale. Joseph Plunkett is the man responsible for the high artistic standard which always has been maintained in the matter of prologues and divertissements, and throughout each season he presents many unusual novelties of various kinds.

For the celebration last week there was a huge birthday cake on a revolving platform, a top of which, when the curtains parted, Mlle. Klemova stood gracefully poised. As a prologue to this number, Pauline Miller, soprano, sang *Our Birthday Cake*, assisted by numerous chefs in appropriate costume. This colorful number also included dancing and singing, the climax being a rendition of *Auld Lang Syne* by the entire ensemble. Other musical offerings included selections from *Cavalleria Rusticana* played by the orchestra, finishing with the church scene in which Kitty McLaughlin and the ensemble took part. Then there was a return engagement for *Four of a Kind*, four pianists who played with great dexterity on four white baby grand pianos. The Mark Strand Male Quartet contributed some humor to the program by singing *At the Barber Shop* with clear diction, so that the words could be understood without straining in any part of the house.

The feature picture was *His Supreme Moment*, a thoroughly interesting and entertaining motion picture. Charming Blanche Sweet and Ronald Colman have the leading roles. The Mark Strand Topical Review and an Aesop Fable, *Permanent Waves*, also were included in the cinema attractions. A brilliant organ solo completed the elaborate bill.

#### Shavitch Plays South American Work

Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, has done a thing that has probably never been done before and which may not be without its effect upon the development of Pan-Americanism: he has conducted



*Lumière photo*  
VLADIMIR SHAVITCH AND MRS. SHAVITCH  
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the world premiere of a symphonic composition by a South American composer in South America, and the North American premiere of the same work. The North American premiere took place at the Syracuse Symphony Orchestra

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concert of April 4 in the presence of the usual large audience that has been attracted to the Syracuse concerts since Mr. Shavitch became the conductor, and, as guests of honor, Cesar Thomson, the noted violinist, and Enrique Caroselli, of Uruguay, as official representative of South America.

The composition in question is entitled *Campo*, and is the work of Eduardo Fabini. Mr. Shavitch conducted the world premiere of it in Montevideo in 1922. It is said to be a work of remarkable picturesqueness and with strong local color. Richard Strauss, during his trip to South America several years ago, included it in one of his programs.

### CHICAGO

(Continued from page 41)

Church choir, of which Nora Loraine Olin is the director, gave *The Paschal Victor*, by Matthews. Two of Miss Olin's pupils, Mrs. Atha Rader and Mrs. Winnifred Doswell, were soloists.

Eva Ray, soprano, and George S. Cuthbertson, tenor, two of D. A. Clippinger's artists, sang at the Rogers Park Sunday Evening Club, April 19.

The Linderman Players, coached by Fannie B. Linderman, presented the colonial play, *Love and Tea*, with old-time music by Professor Quant, of Western College, Oxford, at Oxford, Ohio, last week. Mme. Linderman broadcasted a program of her own poems over WLS last week and has been requested to repeat her poem, *My Alma Mater*, dedicated to the Chicago Musical College.

Theilma Bollinger, student of Edoardo Sacerdoti, who won the Kansas State contest, has been engaged to sing in *The Messiah* at Barterville, Okla., May 14, and for a vocal recital at Parsons, Kans., May 17. Eulah Cornor, also studying with Mr. Sacerdoti, has been engaged for a special Holy Week program at the Capitol Theater.

Harry Dimond, director of the violin department of the Metropolitan Conservatory, presented his advanced pupils in recital at Lyon & Healy Hall, March 27, before an audience which filled the hall and the space in store and lobby outside of the hall. Pupils of Oscar Dein assisted. Those heard were Leo Pollakoff, Morris Shiffriss, Rena Gordon, Frances Publicar, Louis Goldman, Harold Schwartz, Charles MacSherry, Sidney Simons, Michael Asher, Dorothy Robinson, Leo Kailin and Saul Feldman. Sylvie Chapleau was at the piano. The entire program was rendered excellently. Charles MacSherry delivered Tschaikowsky's *Troika en Traineaux* very well. The outstanding feature of the evening was the remarkable, brilliant and meaty tone produced by little Frances Publicar, age eleven, in her delivery of the Danov number.

Anastasha Rabinoff, soprano, is singing in Duluth, on April 13. This, by the way, is only one of many engagements recently filled by the gifted soprano who is now making her home in Chicago.

JEANNETTE COX.

#### Rosati Pupil in Promising Debut

Bernardina Carnelli, lyric soprano, pupil of Enrico Rosati, teacher of Benjamino Gigli, made a most successful debut at the Engineering Societies Auditorium on March 19, displaying a voice of unusual beauty which she handled with skill and intelligence. The program, which was well received by an enthusiastic audience, included arias from *Bohème*, *Pagliacci*, songs by Gluck, Pergolesi and Durante, also *Le Nil* and *Elegie* with violin obbligato. There were numerous recalls and encores.

Miss Carnelli was assisted by Alessandro Rosati, violinist of the Royal Conservatory of Santa Cecilia in Rome. Maestro Vito Carnevali accompanied.

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## CHICAGO MUSICAL COLLEGE INAUGURATES ORCHESTRA AND OPERA DEPARTMENTS

An Interview With Carl D. Kinsey, General Director

On Thursday afternoon, April 9, a representative of the MUSICAL COURIER met Carl D. Kinsey by appointment in his office in the Chicago Musical College Building, to hear of one of the most important events in recent musical developments, which have been started by the Chicago Musical College in the foundation of an orchestra and operatic establishment which will not only train students for orchestral and operatic interpretation, but which will also give public performances on a grand and extended scale. After hearing the news from Mr. Kinsey, the representative ventured to ask: "Who is responsible for the foundation of this new enterprise, Mr. Kinsey?"

"It is largely due to the enthusiasm and generosity of Samuel E. Moist. You know Mr. Moist?" We bowed affirmatively and Mr. Kinsey went on: "Yes, he is one of Chicago's most successful business men. He is deeply interested in the development of native art and particularly that branch which is concerned with the orchestra. It is his conviction, in which he is joined by Felix Borowski, our president, and I might say, also, by myself, that the future of American music is in the hands of those who are at present American students, and that the day of the imported foreigner is past. It is to mould the native performers and the native vocalists who have talent for the stage that we are establishing this new orchestral and operatic enterprise. The symphonic end of this will in no way conflict with the activities of the Chicago Civic Orchestra so admirably directed by Frederick Stock and Eric Delamarre. The Chicago Musical College Orchestra will take in hand the training of players in opera as well as in symphony orchestras, and, as every opera conductor knows, the demand for

skill and comprehensive understanding of the repertory in particular brought him the unfailing admiration of Giorgio Polacco and Mary Garden. Van Grove will find himself at the head of a complete orchestra when the rehearsals begin next September at the opening of the fall term of the Chicago Musical College."

### TWO REHEARSALS WEEKLY

"How often will the orchestra rehearse, Mr. Kinsey?" "There will be at least two rehearsals weekly and occasional sectional rehearsals as the need arises. The players will be put through the standard repertory as well as that which includes the new works."

### INSTRUMENTAL AND VOCAL DEPARTMENTS TO BENEFIT

Mr. Kinsey then went on: "The benefits which will be gained by the students will not, however, begin and end



CARL D. KINSEY.



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skilled and experienced performers for opera orchestra greatly exceed the supply."

#### ISAAC VAN GROVE

"Who will you have as conductor?"

"Isaac Van Grove will be the director of the new orchestral and opera departments. The brilliant accomplishments of this conductor during his term of service with the Chicago Civic Opera have awakened great enthusiasm. His

with orchestral playing. Not least of the advantages which the new enterprise will bring with it will be the practice which pupils in the vocal department will be given in singing their arias with orchestras and that which will be given to the students in the instrumental departments, who will play their concertos."

### NEW COMPOSERS TO THE FORE

"The students in the composition classes, too, will have the orchestra at their disposal," went on Mr. Kinsey, "when their works have been completed and ready for performance."

### SCHOOL OF CONDUCTING

"Mr. Van Grove will have students also who will learn the art of conducting under his guidance."

"Will you use your symphony orchestra for operatic performances hereafter?"

"In the opera department the Chicago Musical College proposes to establish a laboratory of dramatic interpretation



ISAAC VAN GROVE.

which will include every detail. It will not only prepare opera so far as the principals are concerned—teaching them the music, action, make-up, etc., but it will also train the chorus (from which the principals will occasionally be drawn), the orchestra, and it will stage the whole with the completeness which distinguishes the productions of the great operatic organizations.

"As it is of importance that the students, both in the orchestra and in the opera, should have a goal for which to work, both departments will rehearse with a view to public presentation of their quality. At least two orchestral concerts will be presented in Orchestra Hall, under the direction of Van Grove, and one or possibly two presentations of opera will be given at the Auditorium with full scenic equipment."

#### LESTER LUTHER, STAGE MANAGER

Lester Luther will officiate as stage manager in the opera production. Mr. Kinsey also said that the Chicago Musical College would extend the stage training of its students to the ballet, which will be given its opportunity in the operatic presentation.

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**I SEE THAT—**

Alfred Hollins, the blind English organist and composer, will tour America next fall. One hundred singers, teachers and organists attended the dinner given by the Guild of Vocal Teachers. E. Robert Schmitz is an enthusiastic motorist and plans spending much of his vacation behind the wheel of a car. Ralph Leopold and Ernest Hutcheson will appear at Grainger's room music concerts April 26 and May 3. Louis Ford, of the Chamber Music Society of San Francisco, is a brilliant tennis player. Katharine Goodson has returned to London from a very successful tour of the continent. Gustav Holst's new operatic work, *At the Boar's Head*, is a fusion of Shakespeare and folksongs. George Liebling will teach in Chicago whenever his concerts and recitals permit him to do so. Considerable interest has been aroused in Germany by the production of an opera by a twenty-three-year-old composer, Kurt Overhoff.

The members of the Letz Quartet were guests of honor at a recent meeting of the Clarence Adler Club. Guiomar Novaes gave a dinner for Eugenie Whitmore, pianist, who played over WMCA last Saturday. This is the twenty-seventh and last season in America of Georges Longy, as he has decided to retire. Ethel Leginska conducted the People's Symphony Orchestra of Boston in a benefit concert.

Lucille Stevenson, soprano, has been engaged to teach at the Chicago Musical College. Joseph Regnies will start for Maine on June 24 for his ninth consecutive season of teaching there. Two Berlin opera houses have revived—the Volksoper and the Deutsches Opernhaus.

A. Y. Cornell will again head the vocal department of the Civic Summer Master School of Music at Winston-Salem.

Clara Novello Davies' ambition is to conduct oratorio in America. Margaret Matzenauer sailed for Europe last week to sing in opera in London, Paris, Monte Carlo and other cities.

Mildred Faas scored a success when she substituted for Elisabeth Rethberg in a performance of the Bach St. Matthew Passion.

There will be two American works on the Leeds Festival program.

In less than one week Dusolina Giannini established herself as one of the prime favorites of Havana.

The St. Olaf Choir will give a special concert over WCCO on April 29.

A musicale-tea was given on Easter Sunday at the New York studios of William Thorner.

One of the objects of Hans Kindler's trip abroad is to aid in arranging the chamber music festivals given by Mrs. F. S. Coolidge in Paris and London.

Cecile de Horvath is an exceedingly busy pianist. The total number of performances to be given by the Metropolitan Opera Company this season is 223.

The Swift & Company Male Chorus offers \$100 for the best setting to John Milton's *Blest Pair of Sirens*. William A. C. Zerffi, on page 20, gives his views on whether it is possible to sing with false teeth.

Vittoria and Aurelia Arimondi will teach at the Chicago Musical College next season.

Gatti-Casazza announces a most interesting list of opera for production at the Metropolitan next season.

Frank Waller will resign as conductor of the Rochester American Opera Company.

Maria Jeritza will sing three performances at Covent Garden this summer.

Eugene Goossens will direct the entire season of the Rochester Philharmonic Orchestra concerts.

John Coates, the veteran English tenor, has come to America for his first tour here.

Clarence Lucas, on page 35, writes interestingly on illusions. Chaliapin is suing the Chicago Civic Opera Company for \$25,000 damages.

The rumor is not true that fewer concerts will be given in The Town Hall next season.

Shavitch has conducted the world première of a symphonic composition by a South American composer in South America and the North American première of the same work, Campo by Fabini.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## HOW TO PRONOUNCE

Renegeue, Res-sch-goo-e (no accent). Cambourakis, Cam-bo-rah-ki. Rachmaninoff, Rach-mahn-i-noff. Rumshisky, Room-shis-ke. Telmanyi, Tel-mahn-ye. Tsinianina, She-ab-ne-nah. Janacek, Yahn-ah-chek.

## JAZZ

"Do you think that the craze for jazz music is dying out here, or is there as much of it played as was the case a few months ago? Do people want to hear a better style of music? Some people say it is not music, yet I have heard some pieces that I like to listen to, the rhythm and the music sounding gay."

Yes, some of the jazz music is catchy and there are many people who enjoy it more than any other kind. Whether the fad is dying out here is a question, but in England, when jazz was first introduced, it was greatly criticized as being a low order of American music. As a matter of fact, it is now extremely popular in London, demanded everywhere and played as much as it was in this country.

## FREE CONCERTS

"Can you inform me when the free concerts stop? Are there any during the summer?"

There are always free concerts of some kind during the entire year. The orchestral and band concerts given in different parks of course are only to be heard during the warm weather, when sitting out-of-doors is possible. There are also organ recitals at different churches. A visitor to New York City would find that there is much music to be heard; good music it is and well worth listening to, whether in summer or winter.

## FALSE TEETH AND FALSE TONES.

"Can one sing with an upper and lower plate in the mouth? I am troubled with pyorrhea and the dentist advises me to have them out and put in a plate. Am I afraid by doing this my singing days are over, at least solo work, and before having it done would like your advice. Or are there singers who have plates and sing? I am a baritone and imagine if I would have any high work to do the plate would be apt to drop. The dentist claims one can sing with a plate. They might do chorus work, but how about solo work?"

The above question is answered in a special article on page 20 of this issue.

## Calvin M. Franklin Attractions

Concert Direction Calvin M. Franklin announces the following attractions for the season of 1925-26: Kathryn Meisle, Chicago Opera contralto (also available through the Wolfsohn Musical Bureau, by special arrangement); Edmund Burke, bass-baritone of the Metropolitan Opera; Claudia Muzio, dramatic soprano, and Charles Marshall, dramatic tenor. The latter two leading members of the Chicago Opera in the eastern states (all three by arrangement with Harrison & Harshbarger of Chicago). In addition, Mr. Franklin will do special road booking for the Wolfsohn Musical Bureau, Inc., in the states of New York, Pennsylvania, Ohio, Kentucky, West Virginia, Delaware, Maryland and New Jersey.

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